

ASCAP MUSIC BARRED FROM AIR IN 1941 BY RADIO GROUP

Networks Order Stations to
End Use of 1,250,000 Works
Owned by Society—Much Ser-
ious Music Affected

Anti-Trust Suit Pends

Committee of Composers and
Educators Asks Music Facul-
ties of Nation to Aid—National
Music Council Joins in Efforts
to Bring Settlement

THE nine months' controversy be-
tween the American Society of Com-
posers, Authors and Publishers, Gene
Buck, president, and the National Asso-
ciation of Broadcasters, Neville Miller,
president, will culminate on Jan. 1 with
the barring of all ASCAP music from
the airways unless some agreement is
reached. The contract between the two
groups expires on Jan. 1. However
sustaining programs on both NBC and
CBS have not utilized ASCAP music
for some time, and both organizations
sent out orders to network stations ad-
vancing the date, when the 1,250,000
tunes belonging to ASCAP will be ban-
ished, to Dec. 26.

At this writing several organizations are
continuing endeavors to bring about a set-
tlement. Mr. Buck revealed on Dec. 21
that the National Music Council, an orga-
nization which embraces many associations
connected with music, including ASCAP
and NAB, was making an effort to settle
the controversy. Edwin Hughes, president
of the Council, asked Mr. Miller and Mr.
Buck to meet to discuss mediation. Mr.
Miller is reported to have agreed to me-
diate on undisclosed terms to which Mr.
Buck consented. However no definite action
has been taken.

The battle began last March when
ASCAP prepared a new agreement, the
principal issue of which is a request for
seven and one-half percent of the gross
amount paid for the use of broadcasting
facilities. Heretofore the networks have
not paid for the use of ASCAP music, the
charge being levied on member stations.
The Broadcasters claimed the new fee
would double the present amount and that
they would not pay it.

Broadcast Music Inc., Organized

The Broadcast Music, Inc. was organ-
ized by the radio group to take the place
of ASCAP, and although it has relatively
few works in its catalogue these, together
with the compositions now in the "public
domain", will suffice, it was claimed, to
meet the needs of radio music.

A committee of composers and educators,
members of ASCAP, has sent out ap-
proximately 2,000 letters to the music
departments of educational institutions
throughout the country urging the faculties
to protest to the Federal Communications
Commission in Washington against ASCAP
music being cut off the air. 3,200 petitions
were received by Dec. 23 requesting the
FCC to mediate. These petitions came from
college music departments, church organ-

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Mitropoulos Is Guest of Honor



Wide World
Dimitri Mitropoulos, Greek Conductor of the Minneapolis Symphony, Who Began a Month's
Tenure as Guest Leader of the New York Philharmonic-Symphony on Dec. 19, Is Seen at the
Home of Mrs. Huntington Astor, Chairman of the Auxiliary Board of the Philharmonic-
Symphony Society, with Nicholas Lely (Left), Greek Consul-General, at a Reception Given for
Mr. Mitropoulos

Barbirolli to Conduct

California Orchestras

John Barbirolli, conductor of the New
York Philharmonic-Symphony left New
York on Dec. 16 for a ten-day holiday
with Mrs. Barbirolli in the Finger
Lakes section of New York State before
going to Detroit where he will conduct
the Ford Symphony Hour on Dec. 29
and Jan. 5. From Detroit they will
proceed to the West Coast where he
will direct the San Francisco Symphony
for the first time in a concert on Jan.
10 under the auspices of the Art Com-
mission of San Francisco.

Mr. Barbirolli will then go to Los
Angeles to conduct the Los Angeles
Philharmonic in seven concerts: on
Jan. 14 in San Diego; on Jan. 15 at the
University of Southern California; on
Jan. 24 in Pasadena, with Heifetz as
soloist in the Mendelssohn Concerto; on
Jan. 30 and 31 in Los Angeles, and on
Feb. 4 in Santa Barbara.

He will return to his post in New
York for the concert of Feb. 13 and,
with the exception of a pair when
Walter Damrosch will direct a concert
version of his opera 'Cyrano', he will

conduct the Philharmonic-Symphony for
the remainder of the season which ends
on May 4. During his two months'
absence Dimitri Mitropoulos and Bruno
Walter will be guest conductors.

Metropolitan Board

Elects Two Members

At a meeting of the Board of Direc-
tors of the Metropolitan Opera Asso-
ciation at the Opera House on Dec. 13,
Mrs. William Francis Gibbs and Harry
Woodburn Chase were elected to the
Board. Mrs. Gibbs is the daughter of
the late Paul D. Cravath, for many
years president of the Metropolitan
Opera Association. She is a vice-chair-
man of the Metropolitan Opera Guild
and has been interested in the promo-
tion of the educational phases of the
Opera. She was one of the leaders in
the campaign last winter in behalf of
the Opera.

Mr. Chase is chancellor of New York
University. He has served as president
of the University of Illinois and of the
University of North Carolina. The
membership of the Board is now twenty-
five.

For the Holidays

The publishers of MUSICAL AMERICA take this means to
express their most cordial Christmas greeting, and their
best wishes for prosperity in the New Year, to members of
the profession and the layman of music at home and abroad.

NATIVE MUSIC WILL DOMINATE MTNA CONVENTION

Meeting to Open With Joint
Session of Music Teachers,
Musicologists and Association
of Schools of Music

To Give Haydn Opera

Premiere of His 'La Canter-
ina' Planned—Cleveland Or-
chestra and Philharmonic to
Play American Works, Choirs
and Ensembles to Appear

CLEVELAND, DEC. 18.

THE American premiere of an opera
by Joseph Haydn, 'La Canterina',
or 'The Songstress'; concerts by the
Cleveland Orchestra, conducted by
Artur Rodzinski, and the Cleveland
Philharmonic conducted by Karl Gross-
man, at which American works will be
performed; music of the church, secular
music of the Renaissance and Baroque
periods, liturgical music, chamber
music, one and two-piano recitals, dance
programs and chamber music, will form
an integral part of the sixty-fourth
annual meeting of the Music Teachers'
National Association in this city from
Dec. 28 to 31, inclusive.

The convention will open with a joint
session of the Music Teachers National
Association at the Call to Order of
Warren D. Allen, president of the
organization; the National Association
of Schools of Music, Howard Hanson,
president; and the American Musico-
logical Society, Carleton Sprague
Smith, president. Addresses will be
made by Mr. Allen, Mr. Hanson, Mr.
Smith, and by Fowler Smith, president
of the Music Educators' National Con-
ference.

Pre-convention events on Dec. 28 will
include registration, the opening of ex-
hibits, an informal reception and a con-
cert by the Cleveland Philharmonic at
which Mr. Grossman will conduct new
music by American composers.

Plan Historical Programs

On the afternoon of Dec. 29, music
of the church will be sung at the Church
of the Covenant when four choirs will
present music from the Anglican, Evan-
gelical, Greek Orthodox and Jewish
liturgies. Secular music from the Re-
naissance and Baroque periods will be
directed by Manfred Bukofzer and
Maurice Kessler at the Cleveland Mu-
seum of Art. The Cleveland Orchestra
that evening, conducted by Mr. Rodzin-
ski, will play works by Samuel Barber,
Walter Piston, Arthur Shepherd and
Roy Harris.

On Dec. 30, a choir of seventy voices
from St. Ann's Church of Cleveland
Heights, Frank D. Parisi, director, will
sing a program of liturgical music; a
new string quartet by Charles S. Skilton

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JOSEPHINE TUMINIA JOINS METROPOLITAN

American Coloratura, Added to Company, Has Appeared in Europe, South America and U. S. A.

A recent addition to the singing personnel of the Metropolitan Opera Association.



Josephine Tuminia

ciation for the current season as announced by general manager Edward Johnson, is Josephine Tuminia, American coloratura soprano.

Miss Tuminia is a native of St. Louis. She studied singing with Nino Comel in San Francisco and made her operatic debut as Gilda in 'Rigoletto' in 1936, with the San Francisco Opera Company. Since then she has appeared with the Cincinnati Zoo Opera, and in Venezuela, Porto Rico, Italy, Switzerland and Yugoslavia. She sang this season with the Chicago Opera Company. She has also appeared as soloist with the San Francisco Symphony as well as on radio programs and in song recitals.

TOLEDO ORCHESTRA GIVES FIRST CONCERT

Raudenbush Conducts Initial Program With Menuhin As Violin Soloist

TOLEDO, Dec. 17.—More than 3,000 people attended the opening concert of the new Toledo Symphony's first Winter series on Dec. 16 in the Paramount Theatre. The performance given last Spring, with Lily Pons as soloist, was in the nature of a tryout, and this present magnificent achievement revealed much improvement and proved to the most skeptical mind that Toledo's new orchestra is now a permanent organization. Under the fine leadership of George King Raudenbush, and with Yehudi Menuhin as soloist, the players outdid themselves in an ambitious program.

In tune with the times, they opened with the 'Star Spangled Banner'. Weber's 'Euryanthe' Overture and Mozart's G Minor Symphony completed the first half of the bill and emphasized the superiority of the string section. Meyer Shapiro, the able concertmaster, shared in the tremendous ovation given to Dr. Raudenbush. The orchestra's real test came in the performance of the Mendelssohn E. Minor Concerto with Mr. Menuhin. Not only was the coordination worthy of an older organization, but the group did not at any

time drown out the beautiful tone of Mr. Menuhin's violin. Such harmonious rapport pleased the audience so that they recalled Mr. Menuhin and Mr. Raudenbush almost a dozen times. As an encore, Mr. Menuhin and the orchestra gave Beethoven's 'Romance' in F, Elgar's 'Pomp and Circumstance' bringing the program to a stirring close.

HELEN MILLER CUTLER.

C. C. CAPPEL RESIGNS POST IN WASHINGTON

Asks to Be Relieved of Duties as Manager of National Symphony, Effective May 15

WASHINGTON, D. C., Dec. 20.—C. C. Cappel, manager of the National Symphony for most of its ten-year history, has resigned from his post, and the board of directors in a statement on Dec. 16 accepted it "with genuine regret".

According to the board, Mr. Cappel asked to be relieved of his managerial position because of the press of other affairs. He has been managing tours of the U. S. Marine Band for several years, and this year managed the Washington appearances of Leopold Stokowski's All-American Youth Orchestra and the New York Philharmonic-Symphony. At the time the announcement was made public, Mr. Cappel had left the Capital to attend the annual convention of symphony managers in Chicago.

Resignation a Surprise

His resignation was a surprise to Washingtonians, because a great part of the National Symphony's success in rising into the rank of major symphony orchestras is linked with his name. He has been phenomenally successful in booking the orchestra for out-of-town engagements, the result of which has been to make the National Symphony one of the country's most travelled orchestras. He was also instrumental in establishing students' concerts as a regular feature of the orchestra's activities, and in launching Summer concerts at the Water Gate, now an integral part of the Capital's Summer life.

Since 1932 Mr. Cappel's services have been of inestimable value to the Orchestra's existence," said the Board in its statement, "and it was with genuine regret that the Board of Directors bowed to his request and accepted his resignation at today's meeting. Of recent months the pressure of Mr. Cappel's personal interests have increased to a marked degree and he has asked to be relieved of his managerial duties in connection with the National Symphony."

The resignation does not take effect until next May 15, end of the Orchestra's current season. JAY WALZ

TO BE GUEST CONDUCTOR

Cleveland Orchestra Engages Adler as Guest Director in January

Hermann Adler, Czecho-Slovakian conductor, has been engaged as guest conductor of the Cleveland Orchestra for the concerts of Jan. 9 and 11.

Mr. Adler's American debut was in New York last Jan. 24 when he conducted the Philharmonic-Symphony at a special concert for Czech relief. Last July he was engaged as guest leader of the Cleveland Summer Orchestra.

Born in Jablonec, Mr. Adler started his career as a violinist. Later he stud-

ied conducting and composition with Alexander Zemlinsky at the Prague Conservatory. After conducting opera in Jablonec he was engaged by the manager at Brno. From 1929 to 1932 he conducted in Bremen and then toured Russia and directed the experimental theatre in Darmstadt. In 1933 he founded the State Orchestra in Charkow, capital of Russian Ukraine, which was transferred to Kiev. He appeared as guest conductor with the Prague Philharmonic and Radio Orchestras in 1937 and after the Munich Pact came to the United States.

ASCAP MUSIC RULED OFF AIR IN 1941

(Continued from page 3)

ists and public school music superintendents.

The committee is composed of Deems Taylor, music critic and educator; Douglas Moore, chairman of the music department of Columbia University; Howard Hanson, director of the Eastman School of Music and president of the National Association of Musicians; Philip James, chairman of the department of music at New York University; A. Walter Kramer, former editor of MUSICAL AMERICA; Daniel Gregory Mason, former chairman of the music department at Columbia; Albert Stoessel, head of the New York Oratorio Society; Randall Thompson, director of the Curtis School of Music, Philadelphia; Frederick Jacobi, professor of composition at the Juilliard School of Music, and Abram Chasins, concert pianist. All are members of ASCAP.

Serious Music To Be Barred

Mr. Moore, secretary of the committee, said that the committee especially wanted to bring public attention to the fact that a good deal of the serious music of the last fifty years will be lost to the public when ASCAP goes off the air. He pointed out that all the late symphonies of Sibelius, much of Debussy's music and all the works of Ravel, Stravinsky and Prokofieff, to mention only a few were still copyrighted and not in the public domain, as many persons supposed. All are in ASCAP's catalogue.

"We are not protesting on behalf of ASCAP's rates and we don't necessarily indorse them," he said. "We protest their (the broadcasters) refusal to discuss terms. Instead of offering any compromise agreement they have founded a competitive group to break ASCAP."

The statement of the committee pointed out that the composers of serious music shared in ASCAP's income according to their standing as artists, rather than the frequency of performance of their music, and that the popular composers, whose music is ASCAP's principal source of revenue, supported this program which is designed to aid the cause of serious music in this country.

Justice Department Renews Suit

Coincidental with the dispute was the emergence of a six year old, anti-trust suit filed against ASCAP in the Justice Department in Washington. A Consent decree was proposed. Although the decree has not been confirmed it is believed to contain the following ten points:

That ASCAP would discontinue blanket licensing of radio stations for the use of its music; that payment to ASCAP would be on a per program basis; that ASCAP would not seek any minimum guarantee; that music would be cleared at its source; that there would be no discrimination between stations; that composers and publishers would have an option on whether they wanted to vest their catalogues in the society; that the ASCAP board would be reorganized to provide for the election of new members; that the ASCAP method of distributing fees received would be revised; that the requirement that a new songwriter must have five songs published before joining ASCAP would be eliminated and that

publishers would pay ASCAP a regular fee for clearance of their catalogues.

Both ASCAP and NAB denied that the consent decree would settle their dispute. However the stipulations, if agreed to, would eliminate the present objections the NAB has to ASCAP. The Society has stated it will make no changes internally or externally unless its present methods are considered illegal, in which case, of course, it will abide by the decision of the courts.

The former contract, which expires on New Year's eve, provided that the individual station pay a flat fee for use of the society's music on noncommercial programs and that it pay five per cent of its net receipts on commercial programs.

UTICA CIVIC PLAYERS LAUNCH NEW SERIES

Edgar Alderwick Conducts Music By Beethoven, Schubert and Weber

UTICA, N. Y., Dec. 17.—The Utica Civic Orchestra opened its program for the year at Proctor Auditorium on Nov. 27 with Edgar Alderwick wielding the baton for the first time.

The program included Entr'acte and Ballet Music from Schubert's 'Rosamunde'; the final movement of Mendelssohn's 'Italian' Symphony Weber's 'Der Freischütz' Overture with Beethoven's Symphony in D, Op. 36 as the major work in a performance that was marked by brilliant musicianship on the part of Mr. Alderwick. The local orchestra showed a fine integration under his baton giving Beethoven an intelligent and effective reading.

Accompanied by an orchestra made up of members of the Utica Civic and the Syracuse Symphony, J. Laurence Slater on Dec. 4 directed the Bach Choir at Proctor Auditorium in a British War Relief program which included the Brahms 'Requiem' and Elgar's 'The Spirit of England'. Soloists were Muriel Dickson, soprano, and George Britton, baritone. Britton, in addition to singing with the choir, sang three solos.

ELLIS K. BALDWIN.

AGMA WILL ABSORB OPERA CHORAL ALLIANCE

Organization Which Includes Chorus of Metropolitan Will Join Guild in January

The Grand Opera Choral Alliance, which has 200 members including the chorus of the Metropolitan Opera, will be dissolved on Jan. 15 and will join the American Guild of Musical Artists. The Guild will take over the Alliance contract with the Metropolitan, which runs until 1942 according to the agreement reached by the two organizations. The Alliance is twenty-seven years old.

Martin Krisow, business manager of the Alliance, said that the terms of the agreement had been ratified on Dec. 10 by the members of the organization and that the step had been taken mainly to avoid friction between the organizations. The settlement was brought about through the American Federation of Radio Artists, an affiliate of the Guild.

Opera Plans Benefit 'La Bohème'

A special matinee performance of 'La Bohème' will be presented by the Metropolitan Opera on the afternoon of Jan. 3. This is to be the first performance of the season of this opera. The cast will include Jarmila Novotna, Jussi Bjöerling and John Brownlee. Mr. Papi will conduct. This matinee is being held as a benefit for the New York Protestant Episcopal City Mission Society.

ANNIVERSARY OF MUSICAL SAINTS

Careers of Ambrose and Gregory Reveal Many Surprising Parallels

By J. VINCENT HIGGINSON

IT is a striking coincidence in music history that this year should be the sixteen hundredth anniversary of the birth of St. Ambrose of Milan as well as the fourteen hundredth of his renowned successor, St. Gregory the Great. True, the name of St. Gregory is the greater because of the wider extent of the Roman liturgy which he reorganized in the Sixth Century, yet it was the task of St. Ambrose to establish the groundwork during the period of rapid development following the recognition of Christianity by the Roman government in 313 A. D. The year 340 A. D. is generally accepted as the date of St. Ambrose's birth. At the time, the family lived in Gaul, where the father held the office of Prefect. Shortly after his death the mother returned with her children to northern Italy where they made their home.

From this point on the careers of both these leaders of Church music are surprisingly parallel. Both were trained in the legal profession and in time held the office of Prefect, St. Gregory in Rome and St. Ambrose in Milan. While St. Ambrose is spoken of as coming from a "family of saints," St. Ambrose, raised by a saintly mother, remained a catechumen till he was over thirty. Such, however, was frequently the case in this age, for many considered themselves unworthy of the "honor" of baptism and remained catechumens for many years. Circumstances arose that forced the dignity of the episcopate on both of them and each in his individual way sought to avoid the honor and responsibility. What is a still more extraordinary coincidence is the consecration of St. Ambrose as Bishop at thirty-four, the same age at which St. Gregory entered the monastic life. Lastly, they established independent liturgies which have remained in use till the present day. The rite of St. Gregory, the Roman rite, enjoys universal usage, while that of St. Ambrose is confined to the diocese of Milan.

St. Ambrose Counteracts Heresy

Cardinal Newman in his 'Historical Studies' gives consideration to the Arian question in which St. Ambrose's efforts were paramount in counteracting the spread of the heresy in Italy. These stormy years were epoch-making in his career. Because of the circumstances, Ambrose, as Prefect of Milan, found it necessary to be present at the election of the new bishop of Milan in 374 A. D. in order to preserve peace and order. During the course of the proceedings a child is alleged to have cried out "Ambrose is bishop," a phrase that was immediately taken up by the multitude that demanded his election. Since he was only a catechumen at the time, several days elapsed before his consecration to the bishopric.

While St. Ambrose is called the 'Father of Western Hymnody', in reality he shares this title with St. Hilary, who first introduced hymns to the West as a means of combating Arianism in Gaul. However, the work of St. Ambrose was of greater scope and impor-

tance so that the appellation is more rightly his. The introduction of hymns into the Milanese liturgy was accompanied by a touch of the dramatic. The simple statement as given in most histories of music is too meager an account of the event. When the Eastern Empress Justina turned westward after the death of her husband she sought a foothold for Arianism in Italy. Her efforts proved unavailing in the country districts and she made a last and determined effort to establish her heresy in the city churches, above all, in Milan itself. St. Ambrose opposed her at every turn and her hatred of the bishop grew so violent that many feared for his safety. As Holy Week of 386 approached, the burning question neared a climax. The desperate Empress resolved to imprison the bishop, but realized that this would turn the populace against her, so she refrained from acting for the moment. The people, however, fearing that St. Ambrose might be imprisoned by a ruse, refused to be victimized and as a precautionary meas-

ure they assembled in the Church to protect him. The church, according to the Empress's orders, was surrounded by a body of soldiers, who held the congregation in a state of siege. During these days St. Ambrose had the congregation sing hymns which he composed for the occasion to bolster their spirits and to overcome the tediousness of the passing hours.

Hymns Had Practical Purpose

While this first use of hymns in Milan was for a practical purpose, their continued repetition may have suggested a place for them in the growing liturgy. We can leave aside the discussion of those hymns which were truly the work of St. Ambrose and content ourselves with the bare mention of the ones commonly attributed to him. These are 'Aeterna Christe Munera', 'Aeterna Rerum Conditor', 'Deus Creator Omnium', 'Splendor Paternae Glorae', and 'Hic Est Dies Versus Dei'. The rhythm and form of these are important as they had a direct bearing on future liturgical hymns of which a high percentage were patterned on these as models. While later ages turned to a more popular rhythm based on the tonic accent, it is interesting to mention the comment of a noted hymnologist, who remarks that in spite of St. Ambrose's use of a classic



A Twelfth Century Painting of St. Ambrose by Pachier

metre the Ambrosian hymns are capable of being read in the popular accented rhythm. Furthermore, it should not be overlooked that the Ambrosian type of hymn was well suited for setting.

The Ambrosian Chant grew along-
(Continued on page 39)



By courtesy of Karl Geiringer

Anderson's Photos

A Painting of The Birth of Jesus by Piero Della Francesca in the National Gallery in London

REVIVAL MARKS CLOSING WEEKS OF CHICAGO OPERA

Wolf-Ferrari's 'Jewels of the Madonna' Returns to Repertoire after Ten-Year Absence with Giannini, Jagel and Czaplicki—'Tosca' with Pauly in Title Role Has One Performance—'Salome', with Lawrence in Name-Part, Repeated

By RUTH BARRY
and CHARLES QUINT

CHICAGO, Dec. 17.

SIX weeks of performances by the reorganized Chicago Opera Company in the Civic Opera House came to a close on Dec. 14. Between Nov. 30 and Dec. 14 Wolf-Ferrari's 'The Jewels of the Madonna' was restored to the repertoire after an absence of ten years; Puccini's 'Tosca' received its only performance of the season; two performances of 'Martha' were sung; Wagner's 'Die Walküre' was given twice, 'Salome' was repeated, with Marjorie Lawrence in the name part, and the remainder of the fare was given over to repetitions of works previously heard.

In the six-week season, standards were high for all performances; casts were carefully selected, and almost all repetitions brought some changes in principal roles, avoiding monotony. Artistically, 1940's productions compared with, and excelled in some instances, the best seasons of opera Chicago has known in the past. A vote of thanks must be gratefully tendered Henry Weber, general director, and his splendid personnel. Performances were smooth and a feeling of close cooperation prevailed.

Giannini Sings Maliella

Wolf-Ferrari's opera, 'The Jewels of the Madonna,' was restored to the repertoire on Dec. 3, after an absence of ten years. The cast was headed by Dusolina Giannini, Frederick Jagel and George Czaplicki.

Its sunny, infectious music has always made this opera popular, although the plot does not contain a single, noble motive. The music exhales an optimism strangely at variance with the sordidness of the story, and both are inextricably intertwined.

It was expected that a high strung, head-



Josephine Antoine



Jan Pearce



Annette Burford



Dorothy Kirsten



Karl Alwin,
Conductor



Martin Wagner,
Stage Director

strong peasant girl like Maliella, would be intuitively depicted by Miss Giannini, whose dramatic sense permitted Maliella full license. A strong undercurrent of restlessness and undisciplined desire was always present in her portrayal. Dramatic moments were well timed and well directed. Her voice clearly mirrored the temptations and passions which lead to Maliella's ultimate doom.

Mr. Jagel gave a splendid performance of the simple-minded blacksmith, Gennaro, whose love for Maliella was his sole guide. That this force was evil, Mr. Jagel conveyed with unmistakable skill and his characterization was of sustained interest throughout the evening.

Mr. Czaplicki's Rafaele was effectively colored for a leader of the Camorristi. The smaller parts were excellently handled by Ada Paggi, Giuseppe Cavadore, Henrietta Chase, Elizabeth Brown, Florence Kirk, Joseph Sullivan, Robert Long, Douglas Beattie and others.

The riotous hilarity of a festival day was captured in the first act and the chorus in this and in the last act vied with the principals in giving pace to the performance. The Ballet Theatre dances to Edward Caton's choreography, were vivid flashes of color, aiding in the high-keyed excitement of the last act. Maurice Abravanel handled both orchestra and singers with real awareness and seemed fully alive to the orchestral colors and general dramatic climaxes of the opera. William Wymetal's stage direction also had its part in making the 'Jewels of the Madonna' a lusty, hot-blooded performance.

Carlo Morelli, substituting for George Czaplicki, as Rafaele, at the last moment, was of immense assistance to Dusolina Giannini and Frederick Jagel, in keeping the 'Jewels of the Madonna' on an exciting plane on Dec. 14. Mr. Abravanel conducted with spirit. The large auxiliary cast of the previous 'Jewels,' together with the colorful Ballet Theatre dances, aided in making this season's revival again of stimulating interest.

Miss Pauly's portrayal of Tosca in the

only performance of that opera on Dec. 7, was one of dramatic suspense from her first entrance, gaining in intensity, until the leap from the castle wall in the last act. Her singing took color and force from the vivaciousness of her acting. John Charles Thomas, as Scarpia, entered wholeheartedly into the spirit of the evening and gave a suave, sinister characterization that balanced Miss Pauly's electrifying Tosca. Jan Kiepura, as Cavaradossi, besides supplying some of the evening's most beautiful singing, was also able dramatically. Vittorio Irvian sang the Sacristan. John Lawler, as Angelotti, and Giuseppe Cavadore, as Spoletto, completed the cast. Leo Kopp conducted.

Saturday afternoon, Dec. 7, brought the season's first 'Martha,' sung to an English text by Baum, Ronell and Lert, with Helen Jepson as Lady Harriet, Suzanne Sten as Nancy, James Melton as Lionel, and Douglas Beattie, Plunkett.

Revised staging by William Wymetal added fresh interest to this popular opera; the farmhouse scene, showing both interior and exterior, afforded wider scope for action. The introduction of a cow, a pony and some horses in the fair scene were amusingly realistic touches.

Miss Jepson's Martha was exquisite vocally and pictorially; Mr. Melton was likeable and seemed to find the music well within his range; Miss Sten was delightful as Nancy, and Mr. Beattie's Plunkett, refreshing. Lorenzo Alvary as Sir Tristram, and John Daggett Howell as the Sheriff, completed the excellent cast. The Ballet Theatre did the incidental dances for the fair scene. Kurt Herbert Adler's conducting gave a freshness and breeziness to the score that was wholly captivating.

Josephine Antoine was the enchanting Lady Harriet in the second 'Martha' on Dec. 13, singing with great beauty and exceptional charm. Mr. Melton, Miss Sten and Mr. Beattie repeated their excellent interpretations of the first performance. The same fine supporting cast also aided in making the evening a delightful one. Mr. Adler again demonstrated his superb handling of artists and orchestra.

Bampton Sings Sieglinde

The presentation of Wagner's opera, 'Die Walküre,' on Dec. 2, was a closely woven tapestry of unalloyed beauty.

Rose Bampton's Sieglinde had an inner fire and her tones a stirring warmth. René Maison sang Siegmund. His tones were full and round, and both singers seemed to read new meaning in every phrase, with a grandeur of utterance. The malevolence of Hunding was forcefully projected by Emanuel List, whose voice, bearing and every gesture seemed to harbor evil. Marjorie Lawrence's Brünnhilde was in classic mold. Imperious in hearing, her singing had an exalted warmth, a remoteness touched with compassion. Fred Destal's Wotan was dignified and lofty and his singing was fraught with restrained emotion. Elsa Zebranska's Fricka had fervor; her upbraiding of Wotan did not become a scolding but a justification.

The eight Valkyries, Virginia Wallace, Florence Kirk, Kathryn Witwer, Ruth Slater, Hellyn Fix, Lydia Summers, Helen Bartush and Elizabeth Brown, were well chosen and their work in the last act was especially well done.

Paul Breisch dealt inspiringly with this rapturous music at the conductor's stand,



Marjorie Lawrence as Salome

seeming to extract the fullest artistic response from singers and orchestra. The changes in stage direction made by William Wymetal added to the illusion necessary and permitted greater freedom of movement on the stage.

'Walküre' Repeated

Kirsten Flagstad, as Brünnhilde, Lauritz Melchior as Siegmund, with Maria Husa as Sieglinde, and Sonia Sharnova, Fricka, were the important cast changes on Dec. 10, from the first 'Walküre' of the season. Madame Flagstad's Brünnhilde had noble simplicity, giving the role an unsurpassed dignity, enhanced by the opulent richness of her singing. Mr. Melchior's interpretation had unusual sensitiveness and his singing throughout seemed truly inspired.

Miss Husa was an appealing Sieglinde and the lovely delicacy of her voice gave her characterization refinement. Miss Sharnova was a commanding figure as Fricka and her intuitive dramatic sense and the dark, velvet quality of her singing made her interpretation an outstanding one. Mr. List was again the Hunding, as in the first performance, and Mr. Destal, Wotan. The eight Valkyries were also the same. Edwin McArthur's conducting had authority and a compelling force that kept the action moving along at a goodly pace.

In the second presentation of Strauss's 'Salome' on Dec. 10, the four principal roles were recast. Marjorie Lawrence sang Salome, Frederick Jagel, Herod; Sonia Sharnova, Herodias; and Fred Destal, Jochanaan. Carl Alwin conducted.

Marjorie Lawrence, who had been forced by illness to cancel her engagement to sing Salome in the first performance of the season, had command of all her resources, both vocal and histrionic, on this occasion. She sang her role with a fierce passion.

(Continued on page 33)

NOVELTIES OFFERED BY BALLET THEATRE

Local Premiere of 'Dark Elegy' and 'Billy the Kid' Are Added to List

CHICAGO, Dec. 20.—Two novelties were offered by the Ballet Theater on Dec. 8 in the Civic Opera House. One was the Chicago premiere of Antony Tudor's 'Dark Elegy'. The other was 'Billy the Kid', with choreography by Eugene Loring. In 'Dark Elegy' principal dancers were Nina Stroganova, Hugh Laing, Lucia Chase, Dimitri Romanoff, Miriam Golden and Antony Tudor. Reinhold Schmidt, baritone, sang the 'Kindertotenlieder' of Mahler, to which the ballet is set, off stage.

Eugene Loring's 'Billy the Kid', originally produced by Lincoln Kirstein for the American Ballet Caravan, with Aaron Copland's provocative musical score, brought Eugene Loring as Billy the Kid, Richard Reed as the sheriff, and David Nillo and Alicia Alonso in leading roles. A sparkling performance

of Anton Dolin's 'Capriccioso' opened the program. Mr. Dolin's version of 'The Bluebird' was also given with Karen Conrad and Mr. Dolin as soloists.

The Ballet Theatre repeated its deservedly popular ballet, 'Giselle', with Nana Gollner in the title role and Anton Dolin as Count Albrecht, on Dec. 1. 'Peter and the Wolf' completed the afternoon's program, drawing excited comments from the many youngsters present, anxiously concerned with Peter's affairs.

The Ballet Theatre closed its brilliant collaborative season with the Chicago Opera on Dec. 15, with a superlative performance of five ballet works. The finished artistry of Anton Dolin's dancing and unusual versatility were displayed in 'Swan Lake', 'Blue Bird' and 'Quintet'. 'Billy the Kid', and Hugh Laing's satire, 'Judgment of Paris', completed the afternoon's lengthy program, with never a dull moment to gloss over.

OPERA: 'Trovatore' Re-Studied—Several Singers Make Debuts

'TROVATORE', re-studied, returned to the repertoire of the Metropolitan Opera after a year's absence, on Dec. 12, bringing the debuts of Norina Greco and Francesco Valentino, and a new conductor, Ferdinand Calusio. Risë Stevens sang Dalila in Saint-Saëns's opera, which also brought the debuts of Emery Darcy, John Dudley and Arthur Kent. Other new singers were Salvatore Baccaloni in 'Figaro', and Eleanor Steber and Maria Husa in 'Rosenkavalier'. Grace Moore returned in 'Louise'.

'Il Trovatore' in New Dress

Absent from the repertoire for only one season, Verdi's perennial 'Il Trovatore', re-studied, re-costumed and re-mounted, was given on the evening of Dec. 12. The cast, which included one debutante, several last-minute substitutes, and a conductor new to the house, was as follows:

Leonora	Norina Greco
Azucena	Bruna Castagna
Inez	Maxine Stellman
Manrico	Jussi Bjoerling
Di Luna	Francesco Valentino
Ferrando	Nicola Moscona
Ruiz	Ludovico Oliviero
A Gypsy	Arthur Kent
Conductor	Ferruccio Calusio

'Il Trovatore' is deathless. One may rail at its thin orchestration, at some of its rather banal tunes, its inane plot and its many other shortcomings, but Verdi knew his theatre and in the 'Rigoletto'-'Trovatore'-'Traviata' era he was coming to his full flower.

The Metropolitan has expended pains and care on the new production. That the organization has been one hundred percent successful cannot honestly be said, but the performance was of a high order and bodes good things for hereafter. Re-studying familiar scores is always advantageous. In the present instance it has been eminently so. Mr. Calusio, whose debut was a most propitious one, has had the advantage of working under and with Toscanini at La Scala and is said to have that great conductor's markings and interpretation. He tightened up the music greatly to its advantage in most places, though the accelerated tempo in 'Stride le Vampa' seemed a dubious improvement. Little bits of orchestral beauty, long hidden, sprang once more to light—a real Toscanini touch. Mr. Calusio scored a triumph, and while it is too soon to give a complete estimate of his ability, he seems a musically, adept and inspiring conductor. He certainly revived this particular score.

Norina Greco, heard with the San Carlo Company at the Center Theatre in the same role, made a good impression in spite of nervousness. The voice, in its medium register is of great beauty and probably of considerable volume. In its higher reaches, it is none too secure. A high D Flat in 'Tacea la Notte' landed somewhat



Eleanor Steber as Sophie in 'Rosenkavalier', the Role of Her Debut

Francesco Valentino (Above Center) as Lord Ashton in 'Lucia di Lammermoor', His First Part at the Metropolitan

Grace Moore (Above Right) Who Returned in the Season's Initial 'Louise'



Wide World



Ferdinand Calusio Made His Bow as Conductor with 'Trovatore'



Norina Greco Made Her Debut as Leonora in the Restaged Verdi Work



Wide World

Risë Stevens (Above) Who Gave Her First Performance as Dalila in Saint-Saëns's Opera in the United States

below, and Mme. Greco wisely avoided that in the cadenza of 'Dall' Amor sul Ali Rosee'. Dramatically, she is well routined. Incidentally, Mme. Greco substituted for Stella Roman, who was to have made her debut, but who has not yet arrived from Europe.

Miss Castagna, who was a last-minute substitute for Kerstin Thorborg in the role of Azucena, repeated her resplendent performance, which, both vocally and dramatically, is far the best of this role in a long time. She won furores of applause from the audience.

Mr. Bjoerling has sung Manrico here before. Only high praise can be given for his flawless singing. Perhaps the High C at the end of 'Di Quella Pira' was a trifle blown, but otherwise his vocalism had the perfection one has come to associate with him.

Substituting for Alexander Sved, Mr. Valentino, the new American baritone, had a better opportunity than at his debut earlier in the week. The voice is a brilliant one and well handled. If it lacks volume in its lower reaches, its medium and high registers are excellent. The remaining small roles were capably filled.

The new scenery was designed by Harry Horner and the costumes by Mary Percy Schenck. Done in the 'modern' manner, the new sets are not especially alluring. The costumes are colorful if not very Spanish. Leonore sang the Tower scene in a *bicorne* that suggested Mrs. Ford in 'Merry Wives of Windsor', and chequer-board effects, not highly effective in stage costumes, were frequently observed.

A feature of the re-studying which might be re-considered, was the too-pianissimo singing of the chorus off-stage. It was very beautiful, but sometimes scarcely audible. So also the male chorus on the stage in the Convent scene. H.

'Butterfly' Sung by Albanese

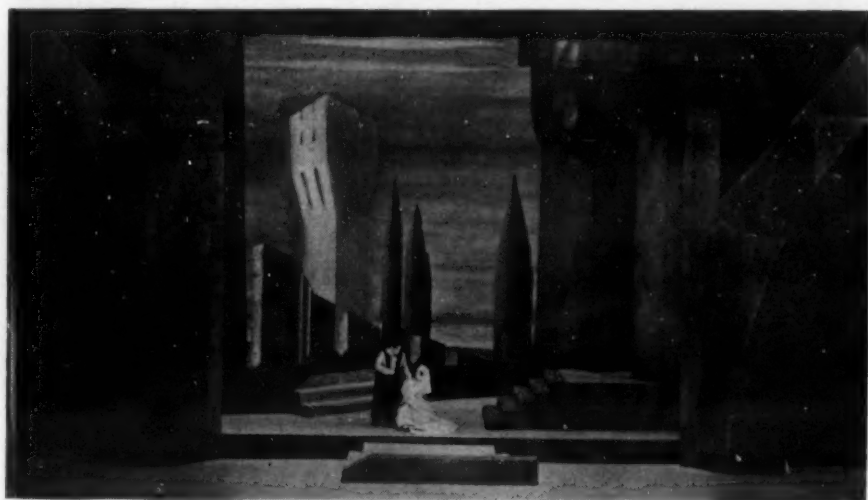
The season's first presentation of 'Madama Butterfly' attracted a capacity audience to the Metropolitan on Thursday evening, Dec. 5. In recent years Puccini's opera has not known the popularity of the Caruso-Farrar era, largely due to the scarcity of

opulent Italian voices. Although the cast on this occasion made no challenge to comparisons, it was one to please the modern hearers and satisfy many an old timer. The participants were:

Cio-Cio San.....	Licia Albanese
Suzuki.....	Irra Petina
Kate Pinkerton.....	Maxine Stellman
B. F. Pinkerton.....	Charles Kullman
U. S. Consul Sharpless.....	John Brownlee
Goro.....	Alessio De Paolis
Yamadori.....	George Cehanovsky
The Uncle Priest.....	John Gurney
The Imperial Commissary.....	Wilfred Engelman
Conductor, Gennaro Papi	

Mme. Albanese's entrance music was somewhat spoiled by the high D Flat at the close. Her voice warmed as the evening progressed, however, and the hard, strained quality gave way to pleasant and intelligent singing. Her conception of the role is a mature one with the result that the second and third acts were dramatically convincing and poignantly tragic. Perhaps the less said of the first act the better, except that there was some good singing. The closing duet became an impassioned seduction scene; tenderness and simplicity were not very much in evidence.

Cio-Cio-San, the mother of Pinkerton's
(Continued on page 31)



Wide World

At the Left, the Second Scene of the First Act of 'Trovatore', and (Right) the Gypsy Camp, Scene One of Act Two. The Settings for the Production Were Designed by Harry Horner

RECORDS: Critical Reviews of Recent Pressings

By
HERBERT F. PEYSER

WITH this issue, MUSICAL AMERICA inaugurates a new department of record reviews by Herbert F. Peyser, widely known music critic, who for a number of years occupied the post of first critic on its staff and who more recently has been critic for the New York Times in Berlin, Vienna and Paris. He recently returned to New York and has written the program annotations for the Orchestra of the New Friends of Music.

Mr. Peyser will review records, not as "a record specialist", if there is such a thing, but as a music critic, looking on recorded performances, as well as on the music recorded, in much the same way as he would regard performances in the concert hall or the opera house. His will be essentially the musical and the critical approach. He will concern himself only with serious music. Mr. Peyser's next reviews will appear in the issue of January 25.

THE EDITOR.

BEETHOVEN

Concerto for Violin and Orchestra, played by Jascha Heifetz and the NBC Symphony under the direction of Arturo Toscanini. (Victor)

IN the lengthening span of years since the first fired heaven Jascha Heifetz has been now greater, now less great. I recall as if it were last week his first performance in New York of the Beethoven concerto—a performance so inexpressibly elevated, so purged of earthly dross, so spiritualized and piercingly beautiful that praise of whatsoever sort seemed a patronizing impertinence. I recall other Heifetz performances of the same work that were merely perfect—and dull. Today my text is once more the Heifetz, who, accompanied by Toscanini, bestrides the summits. The two have been able to perpetuate a performance of Beethoven which they have rarely—possibly never—excelled. Certainly it is one of the supreme interpretations the concerto has received in our time and those who have captured it for posterity have performed a high service to art.

It is not easy to separate this interpretation into its components for the simple reason that the whole is so amazingly unified. A sense of ideal symmetry and faultless balance pervades it, enhanced by a luminous beauty of instrumental sound. Mr. Heifetz's playing is not, perhaps, the ultimate syllable in emotional intensity and glow; that has never been its primary business. But the lordly nobility of it, the breadth, the purity of utterance, the splendor of technique are unfailing. He plays Leopold Auer's cadenza (with improvements of his own) in a style majestic in its challenge and fullness. The orchestral part of the concerto stands shoulder to shoulder with the achievement of the soloist. It may be superfluous at this stage to celebrate afresh the sculptured perfection of Mr. Toscanini's reading. But what does command attention in this priceless recording is the extraordinary clarity with which, throughout a generous dynamic scale, the orchestral voices are enunciated and the individualities of the respective choirs set in plastic relief yet perfectly blended.

If I must complain about something let me express a mild regret that, in the first movement, the change of records comes once or twice where it does—particularly when such a break occurs in the middle of a phrase.

SIBELIUS

'Belshazzar's Feast', Op. 51. Played by the London Symphony under Robert Kajanus. (Victor)

IT is curious that those who love and revere Sibelius are so little acquainted with the four pieces of incidental music he wrote in 1906 for the play, 'Belshazzar's Feast', by his friend, Hjalmar Procopé, and that conductors have shown so little enterprise in investigating it. For it is music of uncommon interest and fascination which, though deliberately cultivating with astonishing felicity, the exotic Oriental note, remains unmistakably Sibelius throughout, and a more distinguished and imaginative score than some of his other theatre music.

'Belshazzar's Feast' belongs to the period of the Third Symphony and the tone poem, 'Pohjola's Daughter', and though it differs strikingly from these, the hand which designed them all is as patent in the one as in the other. The first number, an 'Oriental Procession', a long crescendo followed by an equally gradual diminuendo, is a barbaric pageant against a ceaseless background of clangorous, exotic percussion. The more curious how the melodic and harmonic accent of the Finnish Sibelius assimilates itself without the slightest incongruity to the sultry environment of the East! The middle movements, 'Solitude' and 'Night Music', are pages of subtly penetrating, mysterious sensuousness, as poetic as anything their composer ever wrote, with a bitter-sweetness and, for all their subdued, muted quality, a plangency that bear a strange, mystic relation to certain reveries of Ernest Bloch. The fourth, 'Khadra's Dance', with charming pulsatile effects, is, if a shade more conventional, absolute Sibelius for all its Oriental intentions and could, in my opinion, easily rival the hackneyed 'Valse Triste' in popular favor. The performance by the London Symphony under the late Robert Kajanus (who was a repository of so many intimate secrets of Sibelius's art) is capital.

GRIEG

Song cycle, 'Haugtussa', Op. 67. Sung by Kirsten Flagstad with Edwin McArthur at the piano. (Victor)

AT a recent New York recital Kirsten Flagstad brought forward Grieg's cycle of eight songs, 'Haugtussa', and, in my humble opinion, was insufficiently thanked for it. Probably without the popular soprano one might have waited an eternity to hear these lyrics which, whatever a hasty or superficial impression may suggest, are among the freshest, most characteristic and poetic this great but still shockingly neglected master of song literature ever wrote. A few of these settings of poems by Arne Garborg (for which Grieg



E. F. Foley

Herbert F. Peyser

had so warm an affection) have, indeed, found their way into certain anthologies—and are none the less ignored for that reason. Yet the majority of them—and particularly songs like 'The Mountain Maid', 'The Tryst', 'Love' and that one-time favorite of Lilli Lehmann's, 'The Goat's Dance'—are jewels of the first water. The initial impression of sameness, even of insipidity, vanishes after a few hearings and following two or three repetitions, one is astonished at the poetry, the freshness and the charm of the songs. Whatever one may hold of Mme. Flagstad as a Lieder exponent, Grieg is indisputably her province and I personally have heard her do nothing on the concert platform which touches her performance (with Edwin McArthur's beautiful accompaniments) of this delectable cycle, whose spirit she so perfectly communicates. The admirable recordings have caught to the life and conveyed with the most minute fidelity the unmistakable sound of the Flagstad voice—its coolness and its sameness of color, if you will, but also its joyous vitality in the exuberant publication of these delicious songs.

RAVEL

Quartet in F Major. Played by the Budapest Quartet. (Columbia)

MUCH as I admire the Budapest Quartet, there have been occasions when its performances have failed, it seemed to me, to penetrate far beneath the surfaces of the music they played, expert, polished and alive as the playing has been. This I have felt particularly in Beethoven, in the profundities of such a work as the great B Flat Quartet. Yet in the beautiful Quartet of Ravel—a creation which seems to grow more beautiful with the passing years—the Budapest artists have wholly and enchantingly identified themselves with the innermost spirit of this masterpiece, the quintessential French spirit if ever there was such a thing. Technically the performance fulfills praise. The second movement—the *Asses vif*, with its crepitating pizzicati—is an artistic feat and a virtuosic achievement of the highest order—

which in itself would make the interpretation memorable. In no way is the Budapest performance more stunning than in its unfaltering rhythmic life. And the recording is of flawless clarity.

BACH—'The Musical Offering'. Performed by Yella Pessl, harpsichord; Sylvan Shulman, first violin; Harold Kohon, second violin; Louis Kivman, viola; Alan Shulman, 'cello; Francis Blaisdell, flute; Robert Bloom, oboe; Albert Goltzer, English horn; Benjamin Kohon, bassoon. (Victor)

IT has taken long for the realization to dawn that Bach's 'Musical Offering' is something more than an ingenious contrapuntal treatment of the fine theme which Frederick the Great gave the composer to improvise on when he visited the monarch in Potsdam. Till recently the Trio Sonata has been considered the only part suited to public performance, the rest passing for learned counterpoint rather than living music. In this respect it has shared more or less the fate of the 'Art of Fugue' and for substantially the same reasons. Nevertheless, a few venturesome spirits began a few years ago to interest themselves in the practical possibilities of the 'Musical Offering' and to experiment with concert performances. I heard several presentations of the work in Vienna, under Hermann Scherchen, and another in Paris. In each case the auditors were moved to undissembled enthusiasm not by the dry bones of counterpoint but by the vitality of the various ricercari and canons (to say nothing of the Trio Sonata) and the variety of moods communicated by all these pieces—some of them mere diamond chips.

The present adaptation by the scholarly Dr. Hans T. David shows a very just appreciation of the stylistic and other problems offered by the work. These problems include questions of instrumentation (since Bach indicated only partially what instruments were to play this or that passage) and sequence of movements (owing, as with 'The Art of Fugue' to the engraver's ignorance of Bach's intentions). The performance ranges from the somewhat pedantic to the downright exhilarating. The two allegros of the Trio Sonata are tingling. Accustomed as I am to the sumptuous harpsichord style of Wanda Landowska I find the cembalo playing of Yella Pessl, particularly in the first ricercare, rather juiceless. Yet when all's said true musicians will derive no amount of joy that this incomparable chamber music of Bach's late day is now available in sounding and spirited reality rather than embalmed on library shelves.

PUCCINI

'Madama Butterfly', Act I. Sung by Toti Dal Monte, Beniamino Gigli, Mario Basiola, Adolfo Zagonara, Vittorio Palombini, Gino Conti. Chorus and orchestra of the Royal Opera House, of Rome, under Oliviero de Fabritiis. (Victor)

'MADAMA BUTTERFLY' is one of those operas which I long ago swore except under the pressure of sternest necessity. How, then, am I to account for the fact that, in my own room, gazing at nothing more inspiring than my own talking machine, I suddenly find myself moved, even thrilled by the first act of Puccini's work (the only part which has reached me at the present writing) as I have rarely, if ever, been in the theatre? The present recording of this act has in some incredible way caught the pathos and the emotion of the piece in so compelling a manner that one scarcely misses the accoutrements of the stage or the physical presence of the participants. The performance, indeed,

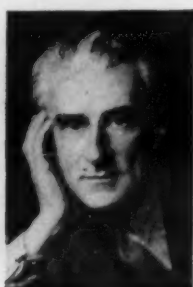
(Continued on page 37)



Bach



Beethoven



Ravel



Sibelius



Puccini



Grieg



Dear Musical America:

I am sure you will agree that what music most needs is more and better controversies. So my hat is off to Olin Downes for pitching into a discussion of the present practice of withholding applause until the playing of a symphonic work is completed, instead of putting palm to palm in the old-fashioned way at the end of each movement.

I like what he had to say in his Sunday article of Dec. 15, primarily because I disagree almost in toto. I feel that what he quotes from Arthur Hartmann also is much to the point, especially since in my own way of looking at it, what he contends just isn't so. I applaud the reasoning of these gentlemen—since I think it misses the real nub of the question with which it is concerned by several thousand miles.

That nub, I would insist, concerns the real or fancied desire of our audiences at symphony concerts to applaud. My own observations in Carnegie Hall and elsewhere lead me to believe that there is more that is artificial in the ordinary applause of the day than there is in the withholding of the applause. Just look around the house at any grist-of-the-mill symphony concert and judge for yourself how much of the palm-pounding is other than polite adherence to custom. Only on rare occasions is there any such outburst of enthusiasm as really could be considered an imperative release of the feelings such as these gentlemen seem to be convinced is constantly being choked off and beaten down by some arbitrary rule against applauding between movements.

Surely, applause for *applause's sake* is the emptiest of our musical customs. And I am ready to contend that anyone with half an eye can see that much of our applause at the end of performances is just that. Instead of being the compelling necessity that Messrs. Downes and Hartmann would have it, applause is largely a tradition—a hang-over from a time when it had a meaning in actually expressing the feelings of listeners that it does not have today. I have no hesitation in saying that there is a continually growing body of experienced listeners who have no desire to applaud at all. They simply don't look on handclapping as having the meaning that it has been supposed to have. What is important at concerts, as they see it, is *the music*, not the

visible and audible audience reaction. So it seems to me that the good Olin is away off in his logic, when he assumes such a situation as he implies in the following: "Suppose the music is bad, or inadequately interpreted? Is there to be no sign of the audience's reaction? If the audience behaves no differently in the course of a bad performance than in the course of a good one, *why have an audience or a concert?*"

Why, indeed! Is the audience there to "behave", or to listen to the music? Is what matters in a bad performance—or a good one—the way the audience behaves or the badness or the goodness of the performance? Are concerts given for the sake of audience behavior or for the purpose of presenting some music? Since when has audience behavior been the reason for the composition of music or the performance of it? Behavior, of course, is at best only an outward manifestation of inner feeling. It can easily be the outward manifestation where there is no inner feeling. But can the *Times* critic seriously contend that where there is inner feeling without outward manifestation there is no reason for an audience or for a concert? That would be to contend that it is the manifestation that counts, not the feeling. What he overlooks entirely is that in every audience are many individuals—and usually those with the more advanced tastes—who feel that applause both beggars and shatters the really reverential feeling toward musical beauty, rather than expressing it.

But to me the "reductio ad absurdum" (to borrow a Downes phrase) of the discussion is Mr. Hartmann's effort to distinguish between works of cyclic form and others not of that form in this matter of applause between movements. If applause is to be the outlet for pent-up enthusiasms—and that, it would appear, is the Downesian theory of its reason for being—it would be just as obligatory after the first movement of the Franck symphony, with its cyclic implications, as after the first movement of the Beethoven 'Eroica', which has no such implications. Audiences have just as much reason to be excited. And is it to be assumed that they will go to concerts with full knowledge of what works are cyclic and what not? If they do, isn't that placing applause on a basis of cool thinking rather than runaway emotions? Mr. Hartmann by inference would even have us distinguish between the Tchaikovsky Fifth and Fourth (I should give him credit for using the word "possibly"), when any such distinction would have to be something of mental attitude, not emotional reactions.

The thoughtful Downes, arguing in favor of applause between movements of symphonies, cites the exciting effect of the march of the Tchaikovsky 'Pathétique', and says it is ridiculous for audiences to have to wait until after the dirge-finale to applaud. "It is not only ridiculous", he says, "but it is a frustration. How often have we perceived an audience fairly writhing in its seats after the final crashing chord of the delirious processional, staring at the conductor's back, doing its best to behave, when it would be instinctive for every one to release pent-up excitement in a spontaneous way."

Now every man is his own observer. Somehow, the people I see around me at performances of the 'Pathétique' don't seem to writhe. Perhaps the writhers are all on Mr. Downes's side of the house. Those who sit near me are usu-

ally attentive and maybe their countenances light up a bit when the march comes along. But I have never had one of them take my hat, pound it out of shape and throw it down the aisle with an irresistible "whoopie", as has happened at football games. Possibly music is inferior to football in that respect. For behavior's sake, if it is release of pent-up feelings that is so all-important,

eral times to bow. Mr. Stokowski at one time tried to hush all applause. Audiences weren't ready for it and he had to drop the idea. Let us give him the credit for feeling much as Mr. Toscanini does, irrespective of the retreat he had to make.

My conviction is that conductors did not have to *force* the no applause-between-movements rule on audiences. As

SCHERZANDO SKETCHES

No. 94
By George Hager



THE CHILDREN'S CORNER
(Apologies to Debussy)

there ought to be more whoopie and hat banging at concerts.

* * *

My own view—and I am inclined to believe that Mr. Downes's worthy predecessor, the late Richard Aldrich, would incline to the same opinion—is that we become a more musical people in that degree that we get away from runaway emotionalism and listen to music for its *musical values* rather than for its writheabilities. Personally I find that applause between movements of a symphony, cyclic or otherwise, tends to upset good listening. It breaks the mood for me, as I think it does for the conductor. I am by no means ready to concede that only works in cyclic form, or in one piece like a tone poem, have a continuing, over-arching oneness of spirit as well as technical address that should not be interrupted by applause. There are one-movement symphonies that, so far as mood is concerned, merely do away with the brief pauses between movements. If applause is so necessary for our poor long-suffering listeners, the composers who write symphonies in one movement are callous creatures who do our audiences dirt. Conductors really should rectify the misdeeds of these crass fellows by pausing, anyway, after each of the "moods" so that audiences can adhere to what is described by Downes as "a natural process", that of projecting themselves into the picture by applause.

But, curiously enough, it is the conductors who really are responsible for the change that in recent years has eliminated applause between movements. I am told that Mr. Toscanini abhors it. I doubt, from what I have heard, if he is much interested in applause at the end of a performance, either, though he usually—not invariably—returns sev-

eral times to bow. Mr. Stokowski at one time tried to hush all applause. Audiences weren't ready for it and he had to drop the idea. Let us give him the credit for feeling much as Mr. Toscanini does, irrespective of the retreat he had to make.

My conviction is that conductors did not have to *force* the no applause-between-movements rule on audiences. As

* * *

And what does your picture mean to you? If seeing it prompts you to be up and doing—yes, even to sing—consider yourself something of a sister or brother to Marion Talley. She's coming back to the concert stage and all because—but that's my story.

Surely you have saved your last year's Special Issue of MUSICAL AMERICA. Just go back to it and turn to page 34. In the lower left corner you will find a likeness of the supersapient Freddie Schang. If your eyes are as good as Miss Talley's you can discover her portrait somewhere on the wall. The old tieup—manager and artist, you know—led to a letter, a visit and so to the "come back", explicates your

Mephisto

ORCHESTRAS: Soloists Play Novelties with Local and Visiting Ensembles

BOTH old and young were plentifully supplied with orchestral food for thought in the fortnight. John Barbirolli and the New York Philharmonic-Symphony paid tribute to the seventy-fifth birthday of Jean Sibelius with a program made up of the composer's works, with the exception of Rachmaninoff's Rhapsody on a theme of Paganini, in which Gitta Gradova was the piano soloist. At later concerts Mr. Barbirolli had as soloists John Corigliano, assistant concertmaster of the orchestra; Joseph Schuster, first 'cellist; and Benny Goodman, who played the Mozart Clarinet Concerto and Debussy's First Rhapsody. Rudolph Ganz continued the Young People's Series with Gina Valente and Theodore Cella as piano and harp soloists respectively. At a later concert Paul Leyssac was narrator in Prokofiev's 'Peter and the Wolf.' Leopold Stokowski conducted the Philadelphia Orchestra, including the New York premiere of Shostakovich's Sixth Symphony on his program. At a later concert Eugene Ormandy returned to the podium, with Paul Robeson as baritone soloist. Rudolph Kolisch made his New York debut as a conductor with the New School Chamber Orchestra. The Orchestra of the New Friends of Music launched its season with a concert conducted by Fritz Stiedry at which Arnold Schönberg's new Kammer-symphonie had its premiere. Other events were offered by the NBC Symphony, the Orchestrette Classique and the Farman String Symphonietta.

Stokowski Conducts Shostakovich Sixth Symphony

Philadelphia Orchestra. Leopold Stokowski conducting. Carnegie Hall, Dec. 3 evening:

Overture, 'Leonore' No. 3, Op. 72. Beethoven
Variations on a Theme of Haydn. Brahms
Death of Siegfried from
'Götterdämmerung' Wagner
Symphony No. 6. Shostakovich

By their fruits shall ye know them. One may disagree with Leopold Stokowski's ideas about great music and with his treatment of the orchestra as an instrument upon which the conductor plays like a virtuoso, but one cannot resist the overwhelming effects of sound which the man produces. Whether it is in the traceries of the variations of Brahms on the 'Choral St. Antoni' or in the dark and morbid music of Wagner, Mr. Stokowski can mold and color orchestral tone like a master painter. He casts a Klingsor-like spell over orchestra and audience and wreaks his musical will. Well, why not? There is room in the world for experimenters, for egoists, if they have genius.

Shostakovich's Sixth Symphony, which had its first New York hearing at this concert, is obviously another portrait of the artist's soul. The opening Largo, with its poignant melodies, its simple lines of counterpoint, its strange spacing of sound, is intensely subjective. The piccolo has an elaborate solo part which gives a bright and gleaming edge to the body of string tone, and the flutes carry on a sort of dialogue with the rest of the orchestra. This is music which speaks of suffering, compassion and irony born of human observation.

The second movement, marked allegro, is really a scherzo in more or less traditional style, brilliantly written and full of exhilarating buoyance. It is as if one were swept along in the crowds at a popular festival, intoxicated at the sheer joy of being alive. The final presto of the symphony is a bouncing gallop, frankly vulgar and theatrical, but disarming in its honesty. Mr. Stokowski used the score for this performance, and it was a joy to watch him controlling the orchestra, as if he were reading aloud from a book.

In the earlier portion of the program

there were the rhythmic distortions, the sentimental indulgences and exaggerations which one has come to expect from Mr. Stokowski, but there was also supremely beautiful music. Conductor and orchestra shared the applause and enthusiasm of the audience. S.

Gradova Soloist with Philharmonic

New York Philharmonic-Symphony, John Barbirolli, conductor; assistant artist, Gitta Gradova, pianist: Carnegie Hall, Dec. 7 evening.

'The Return of Lemminkäinen'.....Sibelius
Symphony in E Minor, No. 1, Op. 39.....Sibelius
Rhapsody on a Theme
of Paganini.....Rachmaninoff
Miss Gradova

'Finlandia'.....Sibelius

Upon the eve of the seventy-fifth birthday of Jean Sibelius, Mr. Barbirolli offered three works representative of the great Finnish composer, though not representative of him at his best. The conductor paid tribute to Sibelius however, not alone by his conducting, but also in words. He said in a speech from the podium, that he desired, by playing 'Finlandia' especially, to pay homage not only to the Master, but also to a heroic country which had given the world one of her most illustrious sons. Mr. Barbirolli's performances of the 'Return of Lemminkäinen' the Symphony, and the great patriotic tone-poem, were penetrating; the orchestra played with fervor, and all participants were seemingly motivated by a desire to honor the heroism of a people and a man. The audience recognized performances of integrity by the warmth of its applause.

Miss Gradova, a native of Chicago, assumed a heavy burden in playing Rachmaninoff's brilliant Variations, but she vindicated herself by the fire, the sparkling delivery of the most complex passages, and the surprising energy with which she vanquished the imposing score, capturing the appreciation and deserved tributes of her hearers. Mr. Barbirolli and the orchestra were excellent collaborators.

The concert was repeated on the afternoon of Dec. 8. W.

Benny Goodman Plays Mozart

New York Philharmonic - Symphony, John Barbirolli, conductor. Benny Goodman, clarinetist, assisting artist, Carnegie Hall, Dec. 12, evening:

Concerto Grosso for string orchestra in B Flat Major, Op. 6, No. 7.....Handel
Concerto in A Major for clarinet and orchestra (K. 622).....Mozart
Scherzo, 'L'Apprenti Sorcier'.....Dukas
First Rhapsody for clarinet and orchestra.....Debussy
'Daphnis et Chloe', Suite No. 2.....Ravel

This was a decidedly exciting and satisfactory evening. Mr. Goodman is no stranger to the more serious sides of music, for he has appeared in chamber music performances with the Budapest String Quartet and also in recital with Joseph Szigeti in Béla Bartók's 'Contrasts'. He played on this occasion without the note of restraint which characterized some of his earlier excursions into classical roles, and proved once again to be quite at home in a style of art which is practically unknown farther downtown, in those purlieus where he spends most of his musical time.

While it cannot be said to rank in interest with the best of the piano concertos, the clarinet concerto of Mozart is beautifully written, and contrived with a masterly feeling for the instrument in all its registers. Anton Stadler, Mozart's reputedly rather despicable friend, for whom the composer wrote this work, must have been a fine clarinetist, and as the program notes state, doubtless made many suggestions to him.

It was in Debussy's delightful Rhapsody, however, which contains certain jazz overtones, despite its exquisite delicacy of color and of design, that Mr. Goodman really captured his audience. Not that he "jazzed up" the work in any way, for he played it with excellent taste, but he took full advantage of its rhythmical brilliance and tonal contrasts.

The orchestra and Mr. Barbirolli were also in fine fettle throughout the evening,



Benny Goodman



Gitta Gradova



Paul Robeson

and they turned out glowing performances of 'The Prentice Sorcerer' and Ravel's magnificent 'Daphnis and Chloe' suite. The sonority of this latter work sent the audience home with its ears tingling, after it had recalled Mr. Barbirolli several times. S.

Robeson Soloist with Philadelphians

Philadelphia Orchestra. Eugene Ormandy, conductor. Paul Robeson, baritone, assisting artist. Carnegie Hall, Dec. 17, evening:

'Don Juan'.....Richard Strauss
Music from Act II of 'The Emperor Jones'
(Lawd Jesus, Hear My Prayer).....Louis Gruenberg
Death Scene, 'Farewell, My Son', and Varlaam's Ballad from 'Boris Godunov'.....Mussorgsky
Symphony No. 3 in E Flat, 'Eroica'.....Beethoven

This might well be termed an evening of dramatic characterization in music, for each of the compositions on the program was definitely related to a human personality. And what a motley company they made! Don Juan, the Emperor Jones, Boris Godunov, Varlaam and Napoleon. Mr. Robeson sang the 'Emperor Jones' music with such gripping power and simplicity that despite the chilling atmosphere of the concert stage, one could visualize its colorful background and appropriate setting. It is clear that O'Neill's play and the wonderful old spiritual 'It's me, it's me, O Lawd, standin' in de need of prayer' are the essential factors in the impact of this scene. Mr. Gruenberg's super-sophisticated scoring and tonal curlicues seem strangely out of keeping with the emotional profundity and directness of the dramatic situation.

Once again, in the death scene from 'Boris', which Mr. Robeson sang in Russian, one admired the quiet, almost reserved, way in which he built dramatic tension. At the close of the scene, when the cellos break in with their wonderful theme, Mr. Robeson held the stage without uttering a word or making a gesture. In an era when operatic acting and singing have become almost completely exterior, such convincing artistry is doubly welcome. The ballad of Varlaam did not go so well as the preceding music, though he caught its roistering character.

Mr. Ormandy and the orchestra accompanied Mr. Robeson very well and they turned out a dashing, brilliantly colored performance of Strauss's 'Don Juan.' Incidentally, let the young moderns who sneer at Strauss point to a single composer today who can credit himself with such a work at twenty-five. As to the 'Eroica,' Mr. Ormandy and Beethoven do not always mix well. In fact, one could observe nodding heads and somnolent figures thickly scattered through the audience, not without sympathy. The audience recalled Mr. Robeson many times and also paid ample tribute to the orchestra and conductor. S.

Orchestra of the New Friends of Music Opens Third Season

Three loud and resonant cheers should resound at the return of Fritz Stiedry and the Orchestra of the New Friends of Music, who opened their third season in Carnegie

Hall on the afternoon of Dec. 15. For they played superbly, and they played music of the finest water. The delectable program opened with Bach's Brandenburg Concerto No. 4 in G Major; continued with the world premiere of Arnold Schönberg's Second Kammer-symphonie; and



Fritz Stiedry (Left), Conductor, and Arnold Schönberg, Composer

ended with flawless performances of the Entr'acte and Ballet Music of Schubert's 'Rosamunde' and the Viennese master's Symphony No. 5 in B Flat Major. One may safely place their opening concert as one of the first-rank music events of 1940.

In Bach's Fourth Brandenburg Concerto, in which thematic beauty and architectural mastery seem to vie with each other in a sort of Olympian rivalry, the soloists were Roman Totenberg, violin, and Frances Blaisdell and Ralph Freundlich, flutists. They and the orchestra played with a vitality, an absolute clarity of line and a spirit which made this one of the finest Bach performances heard here in many a day. Let us have more of such, and soon!

Schönberg's Second Chamber Symphony says nothing new. It is written in his earlier style, full of the chromaticism of the post-Wagnerians and very fluid and elusive in style, despite its masterly construction. But it is very moving and disturbing music, exquisitely orchestrated, full of a sense of tragedy and spiritual unrest, and beyond question representative of the feelings of many people in our era. One may not accept this music for oneself, but one must acknowledge its psychological sensitivity and range of expression. It is music of frustration, eloquently expressed in its episodic themes which are ceaselessly and ingeniously repeated without ever arriving at a definite and reassuring conclusion. This is decidedly not music for Rotarians, but it has a place in the capacious world of

(Continued on page 30)

BRITISH GOVERNMENT FORMS COUNCIL TO AID ARTS

Organization for Encouragement of Music and Arts Marks Revolution in English Life—Aids London, Halle, Scottish and Northern Orchestras

By EDWARD LOCKSPEISER

LONDON, Nov. 12.

NOW that all that we feared and had prepared for a year ago has actually come to pass, England's musical life has again been brought to a temporary standstill, though it has certainly not been a knock-out blow, and it will be the pride of English musicians that they have risen to the occasion and grimly persisted in their work, now more necessary, more highly-treasured than ever before.

I have been to concerts when the planes overhead and the fierce percussion of the anti-aircraft guns combined to produce a competitive concert which, however, proved insufficiently attractive to wean the audience away to the shelters. I have heard of rehearsals carried out in contiguous dug-outs, and the resultant performance has been declared none the worse. Musicians have braved the raids as doggedly as the industrial workers, and Myra Hess's now famous concerts at the National Gallery are continuing as successfully as ever—in the underground shelter down below. I have seen long queues outside the Queen's Hall, patiently awaiting entrance to a Promenade Concert, as unperturbed by Wailing Winnie or Moaning Molly (some poetic names have been inspired by the familiar music of the air-raid siren) as the cold-as-a-cucumber Englishman is supposed to be, and is, though his coldness is of steel and not of cucumber; and when Sir Henry Wood descended from his car at the artists' door a cheer went up from his huge band of devotees as a tribute to his determination to carry on and carry through, like themselves.

Sometimes there is an eerie aspect to this business of music during the war. I have heard heated discussions on aesthetics to the accompaniment of a lugubrious concerto between the bombers overhead and the snorers down below. Or there are incidents of touching, personal tragedy: chance had it that while I was working in the fire brigade, mine was the crew detailed to attend the fire at the house of Harriet Cohen where manuscripts of Arnold Bax were destroyed before the flames could be brought under control.

Of course, the whole face of musical life, at any rate in London, has radically changed, and there is no point in hiding the fact that there are numerous musicians roaming about eaten up with despondency. Yet the desire to hear music, the actual need for it, is more widespread and more urgent than ever. And it is here that I should like to mention an important new organization which, though it has begun in a small and unobtrusive way, may have many far-reaching effects.

The new organization is called CEMA, which stands for Council for the Encouragement of Music and the Arts, and is largely a government-sponsored concern, bearing some similarity to the American WPA. Its origin goes back to December, 1939, when the Pilgrim Trust, which administers a big fund left for British amenities by a rich American called Edward Harkness, voted a sum of £25,000 to maintain and

encourage the practice and the enjoyment of the arts in war-time. This was so well handled that the British Government agreed to give a pound for each pound contributed from such private sources. The result was the formation of the CEMA, which now works with and has its headquarters at the Board



Myra Hess, Whose National Gallery Concerts Continue—in an Underground Shelter

of Education. As the official announcement states unequivocally and convincingly: "The Council is a new force in British life and one capable of most important developments".

This active participation in artistic life on the part of the government marks a revolution in the English attitude. We have never had a state supported opera, we have never had a state supported academy, we have never had a Minister of the Arts, but here was at least the germ of one.

In its short existence the CEMA has proved remarkably active. The great national orchestras, the London Philharmonic, London Symphony, the Hallé Orchestra of Manchester, the Scottish and Northern Philharmonic Orchestras were assisted to the extent of guaranteeing ten extra concerts apiece and thus kept in being at a time of great difficulty. A special series of small concerts in factories for the benefit of war-workers in their rest hours was arranged for day and night shifts and proved highly successful. This was followed by a similar scheme for concerts in Churches and Cathedrals, these being selected because so many halls were occupied for war purposes, Air Raid Precaution, and so on. Schemes were also devised for sending artists to provide music entertainment in regions afflicted by any special war emergency. When the bombing of London began, many special concerts for the homeless victims were given in shelters and rest-camps.

Meanwhile, the cultural bodies which normally kept folk-dancing and singing and religious drama in being, received modest subventions in order to keep them in action, while a group of so-called Music Travellers was instituted to go round the country villages organizing choirs, orchestras, concerts and so on, and their reports bear constant witness to the relief and pleasure which such informal music brings in times of anxiety and distress. In the wake of the success of the famous "Old Vic" Company, the Sadler's Wells Opera Company has gone to manufacturing and

mining towns and even villages with miniature productions of 'Figaro' and 'La Traviata'.

So the government has at last got its foot in the nation's music, not in the way that Sir Thomas Beecham wanted it to, by giving a handsome subsidy to Covent Garden, but by helping music to live in times of hardship and distress. Meanwhile the Royal Philharmonic Society, undaunted, as befits this venerable institution, by the Blitzkrieg, an-



Sir Henry Wood—Who "Carries On" with Promenade Concerts

nounces a series of six concerts to be given on Saturday afternoons at the Queen's Hall. At the first, on Nov. 30, Moiseiwitsch will play the third Rachmaninoff Concerto, and much interest attaches to the first performance of a new suite by William Walton to be conducted by Malcolm Sargent.

Dr. Reginald Jacques (who is musical director of CEMA) will conduct the Bach B Minor Mass at the second concert, with Elsie Suddaby, Mary Jarred, Henry Cummings, Eric Greene and Trefor Anthony as soloists. In January,

WAR BRINGS MUSIC PROBLEMS TO AUSTRALIA

Benefit Concerts Create Ethical Difficulties for Critics, But Many Advantages Arise

MELBOURNE, AUSTRALIA, Nov. 25.—With rare exceptions, the proceeds from all independent concert making in Australia are devoted at the present time to one or other of the numerous war funds. This public spiritedness on the part of the professional musicians has created a difficult ethical problem for music critics.

Before the war, charity concerts were chronicled almost exclusively in the social columns of the daily press. On the principle of "don't look a gift-horse in the mouth" technical shortcomings were discreetly obliterated behind a dazzling foreground of flowers and frocks. Today all concerts, apart from the regular functions sponsored by societies, clubs or the broadcasting authorities, may be classed as voluntary effort and the critic must choose between vague, characterless reports which neither offend nor please, concentration upon virtues—a dangerous method which reduces criticism to the level of a publicity paragraph—or frank analysis of shortcomings which would probably frighten many performers from contrib-

Myra Hess's National Gallery Concerts Continue—Sir Henry Wood's Activities Unabated—Royal Philharmonic Plans to Give New Works in Series

Basil Cameron will conduct the first performance in Great Britain of the Second Symphony in E Major by the American, Randall Thompson, and the following month Sir Hamilton Harty has an English program of Handel, Delius, Byrd and Elgar. The two remaining concerts will be under the direction of Sir Adrian Boult, with Clifford Curzon and Louis Kentner as soloists, Basil Cameron again, with Myra Hess as soloist in the second Brahms Concerto.

At the daily concerts organized by Myra Hess, now given in the air raid shelter of the National Gallery, instead of in the Cupola above, concerts which have become such a prominent feature of London's war-time life, the Menges String Quartet have given a Beethoven program and Denis Matthews, Howard Ferguson and Jan van der Gucht, a Brahms recital. Max Rostal and Franz Osborn are playing sonatas by Schubert, the Blech String Quartet will play more Beethoven works, the Kamaran trio has a Mozart recital and Maggie Teyte and Myra Hess will be heard in a Debussy concert. Bach and Handel form the mainstay of a CEMA concert conducted by Reginald Jacques at the Wigmore Hall, and four big Beethoven concerts are announced for Saturday afternoons at the Queen's Hall, to be conducted by Basil Cameron and Keith Douglas, with Myra Hess, Moiseiwitsch and Albert Sammons as soloists.

From all of which it will be seen that no anti-Teutonic prejudices have developed in the musical world; or are likely to develop, and that the Junkers and Messerschmidt virtuosi overhead are not going to be allowed to disturb the more worth-while concerts down below. Musical London is carrying on!

uting their quota to the national war effort. Admittedly, this problem arises only in the case of the local recital-giver. When Yehudi and Hephzibah Menuhin give of their polished best in the service of the YWCA war appeal or for Lord Rothschild's fund for orphan children, the critic may exhaust his laudatory adjectives without a twinge of conscience. Artists of the Menuhin calibre are, however, but planets in the musical sky of Australia. It is the rank and file of the profession which needs skilled attention in war-time. Their incomes are sorely depleted, their opportunities of public experience are almost nil. The critic with any sense of honest responsibility must help to keep local music alive 'for the duration', without supplying immature talent with notices which would be inappropriate in the cold light of peace.

BIDDY ALLEN

Herzog With S. C. Symphony

Jascha Herzog, Yugoslavian violinist, has been appointed concertmaster of the Columbia, S. C. Symphony. He will start his new duties in January, 1941 and remain there through April. Before leaving, Mr. Herzog will record an album of eight records of Balkan music for violin and piano.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



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INDIANAPOLIS HAILS VIOLINIST AT DEBUT

Charles Petremont, Protege of Sevitzy, Plays Concerto with Symphony

INDIANAPOLIS, IND., Dec. 16.—The first 'Pop' concert of the season by the Indianapolis Symphony, Fabien Sevitzy, conductor, attracted a crowded house to the Murat theatre on Dec. 8. A finely chosen program of orchestral works included the Overture to Massenet's 'Phedre', the Andante from the Symphony in E Minor by Tchaikovsky, Carpenter's 'Krazy Kat', the Waltz from Gounod's 'Faust' and Grieg's 'Sigurd Jorsalfar'. There was evident in the playing of the orchestra an assurance and elan that called forth spontaneous applause from the audience of music lovers.

A Notable Debut

The climax of the program was the appearance of the boy, Charles Petremont, of Boston, a protégé of Mr. Sevitzy, who made his debut with the orchestra, playing Mendelssohn's Concerto in E Minor with the assurance of a mature soloist. Of his playing it can justly be said that fleetness of fingers in the technical passages, his singing tone, firm and graceful bowing and always accurate intonation brought out all the beauties of the concerto. The effect upon the listeners was so great that the applause, which continued for many minutes, brought the boy out to take many bows.

According to Mr. Sevitzy, Charles Petremont came to him eight years ago, when he was directing the Peoples' Orchestra in Boston. Recognizing his unusual talents, the conductor became so interested in him that he told him when he was ready to play a concerto with orchestra, it was to be with him. This was realized when the lad played for the first time upon this occasion with the Indianapolis Symphony. The boy's teacher, Ivan Galamian, flew to Indianapolis for the concert. Petremont is about fourteen years old.

Marjorie Lawrence Sings

The first soloist of the season, Marjorie Lawrence, distinguished soprano



Charles J. Bell
Fabien Sevitzy, Conductor, with Young Charles Petremont, Violinist, Who Made His Debut with the Indianapolis Symphony

of the Metropolitan Opera, was heard at the second pair of concerts under Mr. Sevitzy's direction on Nov. 29 and 30. The program also brought the world premiere of Frederick Converse's Symphony No. 6, in F Minor. This meritorious work was completed shortly before the composer's death. The four movements are rich in melodic beauty. Mr. Sevitzy gave it a splendid reading and received full cooperation from the orchestra.

The orchestra also played excerpts from the four music-dramas of 'The Ring' by Wagner. Miss Lawrence, who sang in Indianapolis for the first time upon this occasion, won many listeners by her personal charm as well as her vocal qualities. She sang the aria 'Il est doux, il est bon' from 'Herodiade' by Massenet, 'Du bist der Lenz' from 'Walküre' and the 'Immolation' Scene from 'Götterdämmerung', creating a tremendous impression in the last. She was recalled time after time to acknowledge the enthusiasm of the audience.

In the excerpt from 'Rheingold' the parts of the three Rhinemaidens were sung creditably by Rosalind Phillips, Suzon Osler and Ann Snedegar. Mr. Sevitzy and the orchestra achieved excellent performances.

PAULINE SCHELLSCHMIDT

ALL-RUSSIAN LIST OFFERED BY ITURBI

Conductor Gets Birthday "Surprise" at Rehearsal and Following Concert

ROCHESTER, N. Y., Dec. 20.—The Rochester Philharmonic, José Iturbi, musical director, was heard on Nov. 28 at the Eastman Theatre under the direction of the Rochester Civic Music Association in an all-Russian program that drew a large audience. The symphony played was Tchaikovsky's No. 6, the other works on the program being Glinka's 'Overture' to Russian and Ludmilla, Tcherapnin's 'Dances Russe', Liadoff's 'The Enchanted Lake', and suite from Rimsky-Korsakoff's 'Le Coq d'Or'.

The performance was a superlatively fine one, all the choirs in the orchestra giving of their best in tonal beauty and smoothness. On the day before, at the morning rehearsal, Mr. Iturbi had come in promptly on the dot of nine-thirty, stepped on the podium and raised his baton, saying "We'll take the Glinka, gentlemen". When he brought his baton

down on the first beat, he did not hear the Glinka, much to his surprise, but the strains of 'Happy Birthday to You'. Of course, he "treated" the orchestra after the rehearsal most royally. At the concert the little surprise was repeated after the second encore to the symphony, and the audience rose to its feet and gave Mr. Iturbi a prolonged ovation. It was a happy event, all round.

On Dec. 5 the Philharmonic, Mr. Iturbi conducting, was heard by a large audience at the Eastman Theatre. The soloist was Alexander Kipnis, bass, of the Metropolitan Opera, who charmed the audience with his dramatic presentations of two scenes from Mussorgsky's 'Boris Godunoff'. The audience recalled Mr. Kipnis a number of times and gave him a rousing ovation.

The Philharmonic and the Rochester Civic Orchestra have returned from a week's very successful tour. Soloists on the tour were Julius Huehn, baritone, and Mr. Kipnis, and Amparo Iturbi, pianist, and sister of the conductor. The tour took the orchestra to six cities in Pennsylvania, New York and New

England, closing on Dec. 14, at Bridgeport, Conn. The Civic Orchestra gave a concert at Newburgh, N. Y. on Dec. 12, to 2,000 school children, who presented Mr. Harrison with a large Christmas cake.

Arthur Whittemore and Jack Lowe, duo-pianists, were soloists with the Civic Orchestra on Dec. 1, and on Dec. 8, Kenny Baker, tenor, was the soloist with the orchestra. The Eastman Theatre was practically sold out on both occasions.

The Boston Symphony, Dr. Serge Koussevitzky, conductor, was presented on Dec. 9, by the Rochester Civic Music Association at the Eastman Theatre to a sold-out house. The performance was magnificent. The program comprised the Brahms Second Symphony, Haydn's G Major Symphony, No. 88, and the Capriccio for piano and orchestra by Igor Stravinsky, with the orchestra's very able pianist, Jesus Maria Sanroma, as soloist. Both Dr. Koussevitzky and Mr. Sanroma were recalled many times.

MARY ERTZ WILL

THREE ORCHESTRAS PLAY IN PITTSBURGH

Reiner, Stock, Barbirolli and McArthur Conduct—Flagstad, Heifetz, Atkinson Heard

PITTSBURGH, PA., Dec. 20.—These last weeks have brought the Pittsburgh Symphony, under Fritz Reiner's direction, to the same artistic heights upon which it played last season. Betty Atkinson, Pittsburgh violinist, and member of Leopold Stokowski's American Youth Orchestra, played the Beethoven Concerto on a program which also included Piston's 'Incredible Flutist' and Strauss's 'Death and Transfiguration'.

Kirsten Flagstad sang and Edwin McArthur conducted at another pair of concerts which roused the greatest enthusiasm. The program was all-Wagner, including 'Die Meistersinger' Prelude, 'Tannhäuser' Bacchanale, 'Elsa's Dream', 'Dich Teure Halle', Prelude and 'Liebestod' from 'Tristan', 'Rhine Journey', 'Funeral March' and the 'Immolation' scene from 'Götterdämmerung'.

Jascha Heifetz played the Brahms Concerto more gloriously than he has ever before played it in Pittsburgh. Mozart's 'Magic Flute' Overture and the Sibelius Second Symphony completed the program of this concert.

The Pittsburgh Orchestra Association presented the Chicago Orchestra and Frederick Stock in its jubilee program, which included a 'Fanfare' by Stock, Beethoven's Second Symphony, played when the Chicagoans first visited here twenty-five years ago, Ravel's 'La Valse', Roy Harris's 'The Modern Man I Sing', and Strauss's Waltz, 'Wine, Women and Song'.

Under the same auspices, John Barbirolli and the New York Philharmonic-Symphony played Bach's 'Brandenburg' Concerto No. 3, Beethoven's Fifth Symphony, Prelude and 'Liebestod' from 'Tristan', 'Forest Murmurs' from 'Siegfried', and the 'Tannhäuser' Overture by Wagner.

J. FRED LISSFELT

Dragonette Soloist with Flint Symphony

FLINT, MICH., Dec. 20.—Jessica Dragonette, soprano, was presented in concert with the Flint Symphony, conducted by Dr. William W. Norton, on Dec. 6 by the Flint Community Music Association. Miss Dragonette sang an aria by Massenet, and works by Delibes, Stephen Foster and Turina.



NEW YORK HERALD TRIBUNE,
DECEMBER 12, 1940

Vronsky-Babin Team Heard in 2-Piano Recital

Town Hall Series Program
Includes Brahms, Bach
and New Compositions

By Jerome D. Bohm

Of the two-piano teams now appearing hereabouts—and there are several excellent ones—none is quite the peer of Vitya Vronsky and Victor Babin, who were heard in the Town Hall endowment series last night by an audience that filled the auditorium and overflowed onto the stage. What lends their work its distinction is not only the sheer perfection of their ensemble playing, for in this mechanical aspect of their art they are matched by other duo-pianists. But no other performers of music for two keyboard instruments bring to their work the exquisite tactile sensibility, the fine distinctions in dynamic variegation, which characterized all of their interpretations on this occasion.

EXCITING

If they were exciting last night—and they were—it was because they brought something of their own to the music.

N. Y. Times, Dec. 12, 1940

PERFECT TECHNIC

There is no point refreshing memories about their technic. It is thorough to the point of irrelevance and perfect to concealment. What is more important, last night's performance revealed expressive growth in shading tone to slenderest emotional nuances and in keeping the respective voices openly united and subtly individual.

N. Y. World Telegram, Dec. 12, 1940

ENTHUSIASM

A crowd which last evening packed Town Hall and overflowed onto the stage received with enthusiasm the two-piano recital played by Vitya Vronsky and Victor Babin.

N. Y. Post, Dec. 12, 1940

Coast-to-Coast

Sunday Eve. at 9 o'clock, E. S. T.

JAN. 5, 1941

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CONCERTS: Violinists Head Pre-Christmas Recital Calendar

VARIETY was the keynote of pre-holiday concerts. Both Fritz Kreisler and Jascha Heifetz returned in recital, and other violinists of the fortnight were Iso Briselli, José Figueroa, John Creighton Murray and Margaret Sittig. Gregor Piatigorsky was heard in a cello recital. Pianists were as thick as blackbirds in a pie, the list including Robert Casadesus, Ruth Slenczynski, Sari Biro, Ray Lev, Maria Safonoff and Leo Smit.

Duo-pianists on the calendar were Vronsky and Babin and Guy and Lois Maier. Arthur Loesser gave a lecture-recital on "Music in Crinoline" with assisting artists. Marjorie Lawrence was heard in a recital for British War Relief, with Percy Grainger and Henry Cowell assisting. Other vocalists were Marcelle Denya and Marie Gabriel Arakian. The New Friends chamber music series brought the Gordon Quartet; Morris Tivin, double bass; and Helen and Karl Ulrich Schnabel, pianists, in recital. Ensembles included the Trapp Family, heard in two Christmas concerts; the New York University Glee Club, with Yves Tinayre as soloist; the People's Chorus and the Mendelssohn Glee Club.

José Figueroa, Violinist

Narciso Figueroa at the piano; Town Hall, Dec. 3, evening:

Sonata in A.....Vivaldi
Partita in D Minor.....Bach
(For violin alone)
Sonata in A, Op. 13.....Fauré
Concerto in D, No. 4.....Mozart
'La Fontaine d'Arethuse'.....Szymanowski
Danza Española.....Granados-Thibaud
Jota Aragonesa.....Sarasate

Mr. Figueroa was at his best in music that required delicacy of expression. He possesses an agility in bowing, a generally sure and firm touch, and a dexterous left hand. Opening his program with Vivaldi, the violinist brought to the work much grace of performance. He modeled phrases delicately, though not effeminately and his tone was of sufficient volume and warmth. The Bach Partita, concluding as it does, with the gigantic Chaconne, proved a task too heavy for Mr. Figueroa's tentative approach to the music. It was in the lighter sections of the five movements of the composition that he prospered. The Chaconne was performed mechanically and with much the air of an exercise. It is a movement to be tackled grandly or not at all, and though the artist got over the notes, his performance was too gingerly and mechanical to prove satisfying.

It was in the lighter works that he appeared to advantage; he seems best fitted for them by temperament and style, and though the Bach was an unfortunate bit of program-making, that should not obscure the very obvious fact that he elsewhere played with spirit, able technical resource and intelligence. His hearers were in his debt for sensitive and lucid performances. Narciso Figueroa was a helpful collaborator at the piano. W.

Marcelle Denya, Soprano

Paul Berl at the piano. Town Hall, Dec. 4, evening:

'Mein gläubiges Herz'.....Bach
Aria from 'Iphigenia in Tauris'.....Gluck
'Chanson du bon vieux temps'.....Haydn
'Vergin tutta amor'.....Durante
'Vado, ma dove'.....Mozart
Chanson religieuse.....Guiraut Riquier
Aria from 'Radamisto'.....Handel
'Spleen'; 'Au bord de l'eau'; 'Madoline'
'Soir'; 'Le fée aux chansons'.....Fauré
'La vie antérieure'.....Duparc
'La flûte de Pan'; 'La chevelure';
'L'échelonnement des haies'.....Debussy
'Le jardin mouillé'; 'Le bachelier'
de Salamanque.....Roussel

Recitals, like everything else, may be gotten up in a variety of styles, and this one was a decidedly gala affair with much mink and ermine in the audience and a profusion of flowers on the stage. Mme. Denya after the first few arias overcame her nervousness and established a personal rela-



José Figueroa



Marcelle Denya



Leo Smit



Iso Briselli



Sari Biro



Gregor Piatigorsky

tion with her audience which was advantageous in the projection of the songs of an intimate nature which made up the second half of the program.

The singer was at her best in the Fauré, Debussy and Roussel works. So subtle and full of charm was her performance of Debussy's 'La flûte de Pan' that the audience demanded a repetition of it. To sing this exquisite little Pagan nature study with just the right touch of feeling is no mean stylistic achievement, and Mme. Denya put into this and the following songs a personal warmth which had been lacking earlier in the evening. Roussel's songs are a little too recherché, especially in their accompaniments, to be really convincing, but Mme. Denya caught the sophisticated wit of 'Le bachelier de Salamanque' to perfection. Her voice, also, was far pleasanter in quality in these French lyrics than in the arias, in which she tended to force it and to harden the quality of her top tones. The audience was enthusiastic and although she was suffering from a cold, Mme. Denya generously offered several encores. Mr. Berl's accompaniments were satisfactory. S.

Iso Briselli, Violinist

Helmut Baerwald at the piano. Town Hall, Dec. 7, evening:

Sonata in B Minor.....Veracini
Sonata in A Major.....Brahms
Sonata in D Minor (for violin alone).....Ysaÿe
Sonata in F Minor, Op. 4.....Mendelssohn
Tarentella.....Tanieff
Pièce en forme de Habanera.....Ravel
Scherzo-Valse.....Chabrier-Loeffler
'Vardar' (Bulgarian Rhapsody).....Vladigeroff

Mr. Briselli, who made his New York debut two years ago, found a cordial audience awaiting his return for his third recital. He was in excellent form, and he played with a youthful zest which was balanced by technical attainments and interpretative insight of a high order. The young violinist had selected a taxing program, but he succeeded in sustaining the interest of his listeners throughout the evening. From the violin which he used at this recital, a Stradivarius, he obtained a rich, warm tone which in itself was highly gratifying to the ear.

The Veracini Sonata in B Minor and the Brahms A Major Sonata followed familiar musical paths, but Ysaÿe's D Minor Sonata for violin alone is a decidedly unusual and piquant piece of music. It should be played oftener. Mr. Briselli managed its bristling technical difficulties with ease and caught the sophistication of the work. He played the sonata of the youthful and all-too-facile Mendelssohn capably, also, though it sounded rather thin after the preceding works. Mr. Baerwald's accompaniments were excellent throughout. R.

Leo Smit, Pianist

Town Hall, Dec. 6, evening:

Toccata in C (trans. by Bartók).....Michelangelo Rossi
Etudes Symphoniques.....Schumann
Sonata No. 2.....Nicolas Nabokoff
Intermezzo in E Flat Minor; Rhapsodie in E Flat.....Brahms
Pour les arpèges composés; 'La terrasse des audiences du clair de lune'; 'Feux d'artifice'.....Debussy
'El Puerto'; 'Seguidillas'.....Albeniz

Mr. Smit, who made his New York debut two seasons ago, has not yet reached his majority, chronologically speaking, but he is already the possessor of strong and capable fingers, a lively musical curiosity

and obvious seriousness and concentration in his approach to music. The Rossi Toccata, which has been transformed by Bartók into terms of massive sonority and elaborate effects on the modern piano equivalent to those which it doubtless had in the original version, gave Mr. Smit the opportunity for the sort of clean-cut impersonal, vigorous playing which he seems to enjoy most of all at this stage in his development.

But in his performance of the Schumann Etudes Symphoniques it became evident that certain faults of technique and style which were noted at his debut have not yet been rectified. His tone in forte passages is still hard and percussive, and he tends to punch out chords in a dry, detached manner instead of weaving them into a web of continuous sonority. Mr. Smit should cultivate the moods of quiet reflection and poetic feeling to which he attained at times in the Etudes.

For Schumann was first of all a poet; and only secondarily a technical experimenter. The Nabokoff Sonata is dull, mechanical music, and despite an excellent first performance at the hands of Mr. Smit, to whom the work is dedicated, it palled heavily, though the audience applauded cordially enough. The second half of the program brought a good mixture of French and Spanish hors d'oeuvres and German solids. S.

The Trapp Family Singers

Dr. Franz Wasner, conductor. The Town Hall, Dec. 8, afternoon:

'Es ist ein Rose'.....Praetorius
'O Admirabile commercium'.....Palestrina
'Ave Maria'.....de Victoria
'Quem Vidistis'.....Deering
'Tanzen und Springen'.....Hassler
'Ecco Mormorar l'Onde'.....Monteverdi
'Der Kukuk'.....Stefani
'Eriskey Love Lilt'.....arr. by Robertson
[Three pieces for Antique Instruments]
'Sonata in F for Quintet of Recorders'.....Sammartini
'Procession of the Three Kings'.....Anonymous
'Transeamus usque Bethlehem'.....Schnabel
'Hirten auf Mitternacht'; 'Away in a Manger'; 'Es hat sich halt Eröffnen'.....Setting by Wasner
'Stille Nacht'.....Gruber
'Midwinter'.....Holst
'The Holly and the Ivy'.....arr. by Boughton
'Legend'.....Tchaikovsky
'Angels, We Have Heard'.....Setting by Wagner

The concert, entirely of Christmas music was for the benefit of the Cenacle of St. Regis. It is impossible to transfer to print the naive charm of this organization. None of its members has a voice of any particular quality of calibre but the ensemble is perfection. The audience increased its enthusiasm with each number so that by the halfway mark, every item could have been repeated, as several were. In a concert of such unusual excellence it is not easy to pick out any particular piece as being better than the others. An unusually high standard was set at the beginning and maintained throughout. The instrumental numbers had an archeological interest but comparatively small musical significance. The tootling recorders gave forth sounds like the old-fashioned hand organ, now happily almost extinct. In the Schnabel work, Werner von Trapp, playing the viola da gamba, and Dr. Wasner at the harpsichord, sang as they played. It was a memorable concert in every sense of the word. H.

Sari Biro, Pianist

Town Hall, Dec. 8, evening:

Two Sonatas.....Scarlatti
Variations and Chorale on 'Weeping and Waiting, Worry and Sorrow'.....Bach-Liszt
Andantino and Variations.....Schubert
'Carnaval'.....Schumann
Nocturne in F Sharp Major; Ballade in F Major.....Chopin
'En bateau'.....Debussy
Prelude in C Major.....Prokofiev
'The Lake at Evening'.....Griffes
'Music Box'.....Sauer
'Hungarian Rhapsody No. 15 ('Rakoczy March').....Liszt

The essential and refreshingly spontaneous musicality that marked the playing of Miss Biro at her local debut last season again cast its charm over the performances of the young Hungarian pianist at this concert. And again the delicacy and sensitivity of her piano touch and her unostentatious facility in negotiating the technical hurdles, however formidable, presented by her program numbers made a deeply favorable impression upon her hearers.

One of the highlights of the recital was her performance of the Bach-Liszt tran-

(Continued on page 18)



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Founded 1898 by JOHN C. FREUND

JOHN F. MAJESKI, Publisher

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Subscription Rates: U. S. A. and Possessions, \$3 a year; Canada, \$3.50; Foreign, \$4. Single copies, twenty cents. Unsolicited manuscripts cannot be returned unless accompanied by sufficient postage. Copyright, 1940.

In Spite of Wars

WHEREVER there is music, the spirit of Christmas is not dead. The wars that rage around the organ loft cannot obliterate that spirit, so long as there is a Bach chorale to be heard. The hymns of the churches and the carols of groups and assemblies throughout Christendom are not silenced by frightfulness. Humanity continues to lift its hands to the heavens for help in spite of the bombs that are rained downward from the sky.

In its agony, the world looks to America to keep the faith. It is the faith of song, the faith that is common to all nations, all peoples, all sects, all ideologies, all human kind. Almost alone among the great powers of the earth, America can still sing without travail, without bitterness, without wondering for the individual whether each note may be the last. "Peace on earth, good will to men" will never be a mockery as long as there is the heart to sing.

First, The Public

AMERICANS, as a music-loving and music-supporting people, ask a speedy settlement of the controversy between ASCAP (The American Society of Composers, Authors and Publishers) and the broadcasting industry. If there is to be a last ditch fight, it is the courts that must decide the merits of the charges of monopoly and restraint of trade that have not been limited to either side in this dispute. Neither the one group nor the other can expect the public to constitute itself a super-court to weigh and adjudicate the details of a very complicated issue, or, rather, series of issues.

On a broad basis, there undoubtedly is a feel-

ing of sympathy for the composer—considered in the abstract—in any struggle that may involve his livelihood. No one can question that in the past he has had the slimmest reward for his labors—again considered in the abstract—of any of the chief factors in music. And, as has been rightly emphasized in recent years, the composer is *the source of all music*. For the artist who plays or sings his works, or the organization that presents them, to profit more than he profits, has been a long-standing absurdity. Only in recent times have ways been found to protect the man or woman who brings successful music into being. In this ASCAP has played a notable role.

But nothing so simple is to be settled here. Each side may be convinced that it has "principle" to maintain and still be enmeshed in figures and percentages that, for the moment, are almost as important to it as any principle involved. Matters of organization and counter-organization are at stake. They affect the public primarily as they affect its music. Those who feel they "know" where the burden of the right lies can scarcely expect those who are being confused by a barrage of statements and counter-statements to be equally partisan. But they can expect the entire public to be impatient with any situation whereby that public is denied the music it is entitled to hear, solely because of the inability of the contesting organizations to get together. Unless there is a settlement in the public's interest there may develop something of the feeling summed up by Shakespeare's "A plague on both your houses."

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Personalities



Marjorie Lawrence, Soprano of the Metropolitan Opera, Personally Presents Tickets to Ignace Jan Paderewski, Polish Pianist and Statesman, for Her Recital in Carnegie Hall in Aid of Britain

Munz—The soloist at the first of the White House musicales of the season was Mieczyslaw Munz.

Janssen—On returning to the United States from Buenos Aires where he sang twenty-six roles at the Teatro Colon, Herbert Janssen took out his first citizenship papers.

Pons—On receiving her final papers making her an American citizen, the Metropolitan Opera soprano declared: "I am deeply happy to become an American citizen. I owe everything to this country".

Bodanzky—Eva Bodanzky, sister of the late Artur Bodanzky, conductor for many years at the Metropolitan Opera House, recently made her debut as a pianist at the Assistance League Playhouse, Hollywood, Cal.

Casadesus—Now living in Princeton, N. J., Guy and Jean Casadesus, sons of Robert Casadesus, French pianist, are reported to have become rabid football enthusiasts. They are, of course, heavy rooters for the Princeton team.

Leinsdorf—Although stricken with a sudden attack of severe muscular pain during a performance of "Tristan und Isolde" at the Metropolitan Opera House, Erich Leinsdorf, after having first aid treatment by the house physician, insisted upon continuing to conduct the opera.

Kreisler—All the royalties accruing from the sale in Great Britain and the Dominions of records made by Fritz Kreisler have been made over by the violinist to the Red Cross and St. John's Fund. The Duke of Gloucester recently cabled his thanks to Mr. Kreisler who is now in this country.

Wagner—The granddaughter of Richard Wagner, Fredelind Wagner, who has been confined in an internment camp in England, has been released, it is said, through the good offices of Arturo Toscanini. She will be sent to Buenos Aires and entered in the conservatory there. Fraulein Wagner, though a great admirer of Hitler at first, is reported to have turned completely against him.

Mitropoulos—The Mahler Medal of Honor of the Bruckner Society of America has been awarded to Dimitri Mitropoulos, conductor of the Minneapolis Symphony, in recognition of his efforts in creating a greater interest in the music of Mahler in this country. The medal was presented by John Charles Thomas following a performance in Minneapolis of the "Lieder eines Fahrenden Gesellen".

BACH ORATORIO PLANNED TO AID MYRA HESS FUND

Cantata Singers to Give Christmas Work Uncut As First Concert for British Benefit

Bach's 'Christmas' Oratorio will receive its first complete concert performance in New York in many years when it is given at a benefit for the Myra Hess Fund on Dec. 30 in All Souls' Church by the Cantata Singers conducted by Arthur Mendel. The Fund was organized to support the concerts Miss Hess is giving in the basement of the National Gallery in London. Mrs. Frederick Steinway is honorary chairman of the Fund.

Since the complete Oratorio lasts three hours, it will be presented in two sessions, from 6:30 to 8 and from 9 to 10:30. The Cantata Singers will give the work in the style of its period, with small chorus and orchestra of the same size Bach used when he performed it in the Thomaskirche for Leipzig.

Myra Hess founded her National Gallery Concerts in October 1939, and has been giving them ever since, irrespective of bombings. The proceeds have been donated to the Musicians' Benevolent Association. Over \$20,000 has been contributed and more than 125,000 persons have attended. When she was forced to remove her concerts to the basement of the Gallery, financial difficulties arose, and it is against these that the present fund was organized in the United States. Other concerts are planned after the 'Christmas' Oratorio. The continuance of Miss Hess's concerts through this Winter was guaranteed by the donation of Serge Koussevitzky and the Boston Symphony this Fall.

ACADEMY WILL HOLD CONTEST FOR COMPOSERS

Unable to Send Fellows to Rome, Organization Plans Help For Native Music

The European situation prevents the American Academy in Rome from sending its Fellows to Rome and therefore no fellowships are to be awarded next Spring. To continue to aid and stimulate American music, the Academy will hold in 1941 a special competition for a cash prize of \$1,000 in musical composition.

The regular procedure used for the annual fellowship competition will be followed as far as practicable. Candidates must file application with the Executive Secretary of the Academy not later than March 1, together with two compositions, one either for orchestra alone or in combination with a solo instrument and one for string quartet or for some ensemble combination such as a sonata for violin and piano, a trio for violin, 'cello and piano, or for some less usual combination of chamber instruments. The compositions must show facility in handling larger instrumental forms, such as the sonata form or free modification of it. A sonata for piano or a fugue of large dimensions will be accepted, but not songs or short piano pieces.

The competition is open to unmarried men not over thirty years of age who are citizens of the United States, but the Academy reserves the right to withhold the prize in case the jury decides that no composition submitted is of sufficient merit to justify an award. For circular of information and application blank, write to the Executive Secretary, American Academy in Rome, 101 Park Avenue, New York.

What They Read Twenty Years Ago

MUSICAL AMERICA for December, 1920



Singing in the Premiere of Verdi's 'Don Carlos' at the Metropolitan Opera Were (Above, Left to Right), Rosa Ponsello as Elizabeth; Giovanni Martinelli as the Don, and Margaret Matzenauer, as the Princess of Eboli. Right: Albert Coates Arrives in America to Conduct the New York Symphony



Good Propaganda or They Did

If the Russian Soviet simply must have an emissary in America, it could oblige a horde of opera devotees by sending over the basso, Chaliapin.

1920

Here for a While

Willem Mengelberg will sail for America on Dec. 21 to conduct the National Symphony, relieving Artur Bodansky who will be engrossed by his work at the Metropolitan Opera House. Mengelberg came to New York fifteen years ago to conduct a pair of concerts with the Philharmonic.

1920

Salve, Beethoven!

Beethoven dominated the orchestral programs of his 150th anniversary week. Bauer, Kreisler, Gebhart and Samaroff soloists with various orchestras.

1920

Gruesome, also, Gone

World Premiere of Gruesome 'Edipo Re' in Chicago Brings Victory for Ruffo. Leoncavallo's Posthumous Opera, an Individual Triumph. Dorothy Francis sings Jocasta. Gino Marinuzzi conducts.

1920

Beginning of the End

Caruso, Victim of Three Accidents, Sings Away Fears. World Startled and Alarmed When King of Tenors Breaks Blood Vessel in Brooklyn Performance of 'L'Elisir d'Amore'. After One-Day Interval, Sings Gloriously in 'Forza del Destino'.

1920

And How!

The announcement that Paderewski is coming to this country "for a rest only" certainly places him, as a pianist, in a class by himself.

1920

MANNES WILL CONDUCT CONCERTS AT MUSEUM

Series of Four Events at Metropolitan To Be Given on Saturday Evenings in January

The twenty-fourth season of free concerts at the Metropolitan Museum will open on Jan. 4, when a symphony orchestra conducted by David Mannes will be heard in the first of four events to be given at the Museum on Saturday evenings during January.

Each program, beginning at eight o'clock, will include a complete symphony as well as several shorter compositions. On Jan. 4 a group on the Dance in Music will be made up of two Slavonic dances by Dvořák; dances from the Suite in B minor for flute and strings by Bach; a tango by Albéniz; a Strauss waltz; and an American dance-song by a contemporary composer. During the third concert, on Jan. 18, Nature Studies in Music will be represented by the 'Hebrides' Overture by Mendelssohn; 'On the Steppes of Central Asia' by Borodin; 'Sounds of the Forest' from 'Siegfried'; 'Morning' from the 'Peer Gynt' Suite No. 1 by Grieg; and the symphonic poem, 'The Moldau', by Smetana. The symphonies to be heard during the series will be the 'Eroica' by Beethoven, the Symphony No. 2 by Brahms, the 'London' Symphony No. 5 by Haydn, and the Symphony No. 5 by Tchaikovsky.

Two Stradivarius violins bequeathed to the Museum in 1933 by Mrs. Annie Bolton Matthews Bryant will be used by members of the orchestra during the concerts.

SEVENTEEN MUSICIANS JOIN MAJOR ORCHESTRAS

National Association Lists Members Appointed to Posts This Fall—Vacancies Created

Seventeen members of the training orchestra of the National Orchestral Association have received permanent positions with major musical organizations this Fall. As a result, there are now openings for players of French horn and bassoon. Applications for admission should be made at the offices of the organization in Steinway Hall.

The following instrumentalists have been placed thus far this season: four oboes with the National, New Orleans, and Indianapolis symphonies; three horns with the Indianapolis and New Orleans Symphonies and the New Friends of Music Orchestra; two bassoons with the New Orleans Symphony; one flute with the New Friends of Music Orchestra; one violin with the Indianapolis Symphony; three 'cellos with the Minneapolis and Indianapolis Symphonies; two violas with the NBC Symphony and the New Orleans Symphony; one bass with the Minneapolis Symphony.

Roth Quartet to Play for Film

The Roth String Quartet has been engaged for the Alexander Korda motion picture production 'New Wine', built around the life of Franz Schubert. Several of Schubert's chamber music works will be played during the film.

Milhaud Works to Have Premiere

The first American performance of excerpts from Darius Milhaud's opera, 'Christophe Colomb', and the world premiere of his suite of songs 'Le Voyage d'Esté', will be heard at the concert and reception being given in Milhaud's honor by the League of Composers, in the Auditorium of the Museum of Modern Art on Dec. 27. The composer will also conduct the American premiere of his cantata 'De la Mère et de l'Enfant' and will play 'L'Album de Madame Bovary', as well as accompanying Marcelle Denya in the performance of 'Le Voyage d'Esté'. His wife, Madeleine Milhaud will be the narrator.

Kansas City Mu Phi Epsilon Gives Musicale

KANSAS CITY, Dec. 20.—The second Mu Phi Epsilon Morning Musicale presented Fanchon Gelbard, pianist, of Chicago; Mrs. Lewis H. Hess, contralto; Minas Christian, violinist; Kay and Larry Hanlon, dancers, of New York, and Pearl Roemer Kelly, accompanist, in a program of Spanish numbers.

B. L.

CONCERTS: Instrumentalists and Instrumental Ensembles Welcomed

(Continued from page 14)

scription, in which the elaborate Lisztian devices were invested with a truly musical significance and a fine sense of architectural balance was maintained throughout. The best qualities of her tonal equipment were made manifest in the caressingly treated Schubert variations and the poetically conceived Chopin numbers, whereas the Schumann 'Carnaval' was trivialized by a distorted scale of values, the Scarlatti sonatas were rather over-emotionalized and the pianist's increased tendency to force her tone in forte passages robbed the hard-driven 'Rakoczy' March of true brilliance. Both the Sauer 'Music Box' and the early Prokofiev prelude, however, were projected with irresistible charm of effect, the perky whimsicality injected into the prelude quite idealizing the composition. The audience was warmly appreciative and exacted extra numbers at the close of the program.

Gregor Piatigorsky, 'Cellist

Valentin Pavlovsky, accompanist. Town Hall, Dec. 9, evening.

Sonata.....Henry Eccles
Diverimento in D.....Haydn
Sonata in D, Op. 102, No. 2.....Beethoven
Introduction et Polonaise Brillante,
Op. 3.....Chopin
'Fantasie-Stücke', Op. 73.....Schumann
'Romeo et Juliette', Op. 75.....Prokofiev
Scherzo, 'Syrinx'.....Piatigorsky
Theme and Variations.....Weber

Perhaps aware that this was the only opportunity to hear Mr. Piatigorsky in recital this season, an enthusiastic audience crowded the available space in Town Hall and filled the stage behind the 'cellist. It is safe to surmise that no one left disgruntled. The music on the program was not uniformly great but Mr. Piatigorsky's performance of each work was sensitive and beautiful in the extreme. The opening Eccles Sonata contains two movements of broad sweet melody, the Largo and the Adagio, and these were made to sing through the 'cellist's excellent instrument.

Haydn's Divertimento, although written for an ancient instrument, the baryton, seemed ideally suited to the 'cello, more especially to Mr. Piatigorsky's 'cello. The delicacy of Eighteenth Century figuration was brought out in sensitive strength, and the delightful writing was expertly revealed. Beethoven's Sonata boasts two inspired movements, the first two, and Mr. Piatigorsky and Mr. Pavlovsky collaborated to make the most of them. The concluding movements were equally well played, but the essential aridity could not be altered by their artistry. The early Chopin work, although unmistakably from the pen of that great master, is not one of his masterpieces, yet it received the same beautiful tone, the same care to detail that marked the entire evening.

Schumann's 'Fantasie-Stücke' was played as lovely music deserves to be played and Prokofiev probably would have enjoyed the performance of his 'Romeo and Juliet' as much as the large audience, and have applauded as vociferously. Mr. Piatigorsky as a composer is the same as Mr. Piatigorsky the 'cellist. He has a thorough knowledge of the possibilities of his instrument and is at all times both intelligent and musicianly. Weber's Theme and Variations as arranged by the performer, was an excellent choice with which to close the printed list. Naturally, encores were requested and approved. Mr. Pavlovsky showed himself worthy of his task.

Ray Lev, Pianist

Town Hall, Dec. 10, evening:

Theme, Variations and Fugue in A Minor
Paderewski
Andante, from Sonata in G Minor.....Schumann
Scherzo, Op. 4.....Brahms
Prelude, Chorale and Fugue.....Frank
Thirty-Two Variations in C Minor.....Beethoven
Two Mazurkas.....Chopin
'Mephisto Waltz'.....Liszt

Miss Lev, who made her debut seven years ago as soloist with the National Orchestral Association, was welcomed by a large following at this, her eighth recital in the Town Hall. The New York pianist



Ray Lev



Robert Casadesus



Arthur Loesser



Ruth Slenczynski

was exceedingly generous at the close of her announced program, and played a half dozen encores for an enthusiastic crowd that refused to go home.

In her performances, Miss Lev revealed attributes of technical self-sufficiency, vigor in performance, freshness of interpretation and feeling, and communicated to the audience also, that sense of enthusiasm with which she approaches and fulfills her task. Her playing was rhythmically alive; she possessed a keen awareness of tonal shades, and a feeling for more subdued and lyrical passages.

The encores included a Minuet in G by K.P.E. Bach, 'Mama, Papa is Wounded', one of a set of "Surrealist Afterludes" by Harold Triggs, which seems to have firmly caught on to the sense of humour of many pianists this season; Ravel's 'Pavane', Mana-Zuca's 'Gazelle', Albeniz's 'Cordova', and Bach's Prelude and Fugue in D Minor from the second book of 'The Well-Tempered Clavier'.

Vronsky and Babin, Duo-Pianists

Town Hall, Dec. 11, evening:

Sonata in C for Two Claviers and Pedal—
Bach-Babin
Variations on a Theme by Haydn, Op.
56b.....Brahms
Fantasia, Op. 5: Barcarolle, Adagio sostenuto, 'Tears', 'Easter Bells'.....Rachmaninoff
'Epigraphes antiques': 'Pour invoquer Pan', 'Pour remercier la pluie au matin', 'Pour l'égyptienne'.....Debussy
'Round-Dance Fable', Op. 58.....Medtner
Arabesque.....Lopatinoff
Polka and Fugue from 'Schwanda'—
Weinberger

To lovers of the art of two-piano playing who maintain that the acme of perfection in this form of ensemble work lies in the complete merging of the two musical personalities involved, the performances of Vronsky and Babin are always an especially rewarding experience, for this team has achieved so complete a blending of their artistic individualities that the listener is conscious only of one composite personality and never of two different performers combining their pianistic resources.

The sensitiveness of approach, the variety of nuance and the unfailing tonal

beauty that have characterized the work of these duo-pianists from the outset of their career here were again disclosed in full measure at this concert, and the wide range of their color resources was nowhere displayed more impressively than in the orchestrally treated Haydn-Brahms Variations. The Medtner 'Round-Dance Fable', composed for them at the suggestion of Rachmaninoff, and the Lopatinoff Arabesque were listed as first performances but these proved to be the least interesting features of the program.

A poetic atmosphere appropriately remote as belonging to a different world was adroitly created in the Debussy 'Epigraphes antiques', while the individual physiognomy of each section of the Rachmaninoff Fantasia was sharply defined in a vividly imaginative performance. Mr. Babin's well contrived arrangement of one of the six sonatas that Bach wrote for two claviers and pedal struck the keynote of artistic solidity and lofty conception at the beginning, and the intoxicating transcription for two pianos that Jaromir Weinberger has made of the Polka and Fugue from his 'Schwanda' brought the program to an exhilarating climax, to be rivalled only by the brilliantly zestful performance of a Brazilian Dance by Milhaud among the encores at the end. An audience that overflowed onto the stage was demonstratively enthusiastic.

Ruth Slenczynski, Pianist

Town Hall, Dec. 7, afternoon:

Prelude in E Major; Fantasy and Fugue in G Minor.....Bach-Slenczynski
Rondo in A Minor.....Mozart
Etudes Symphoniques, Op. 13.....Schumann
Nocturne in D Flat, Op. 27, No. 2; Valse brillante in A Flat, Op. 34, No. 1; Impromptu in F Sharp Major, Op. 36; Two Preludes, Op. 28, No. 15, in D Flat Major, and No. 16, in B Flat Minor; Ballade in G Minor, Op. 23.....Chopin
'La leggerezza'; 'Ronde des lutins'.....Liszt
Concert Arabesques on Strauss's 'Beautiful Blue Danube' Waltzes—
Schulz-Evler-Slenczynski

The reappearance of a musical prodigy after a period of retirement for further study and general development is always awaited with a certain degree of trepidation. As a chubby little girl of seven or eight, animated by an impetuous spirit, Ruth Slenczynski, despite faulty conceptions of the more ponderable music she undertook, gave intriguing evidences of what seemed to be a very marked flair for the piano. Now, nearly sixteen and still chubby, but looking quite grown-up in a floor-length gown, she has returned to the concert stage in what might be described as a severely chastened state of mind. She would appear to have been subjected during the interval of her retirement to a most rigorous regime of work, evidently not of a kind, however, to enkindle her imagination or instil in her the needed basic understanding of essential style.

She opened her program with the number that had appeared in the same place on her debut recital program, her father's transcription of a Bach violin prelude, and this she played in much the same way as she had originally played it, twice afterwards, also, in the B Flat Minor Prelude by Chopin and Liszt's 'Dance of the Gnomes' the distinctive fire and dash of her early childhood once more asserted themselves

and invested her playing with a stimulating vitality.

For the rest, however, her playing was technically of a machine-like precision, facile and clean-cut in rapid passages, though without tonal charm, and interpretatively uncomprehending of the essence of the compositions taken in hand. Singular and disturbing rhythmic fluctuations, obviously studied, marked the performance of the Schumann Symphonic Etudes, especially the final one, while such pieces as the introspective Chopin impromptu were played with metronomic inflexibility. A fair-sized audience was in attendance, obviously interested in observing the present status of the young pianist's development.

Robert Casadesus, Pianist

Carnegie Hall, Dec. 10, evening:

Fantasia in D Minor (K. 397).....Mozart
Sonata in E Flat Major, Op. 81a.....Beethoven
'Kreislaria', Op. 16.....Schumann
Five Etudes (from Eight Etudes, Op. 28).....Casadesus
Ronde (from Suite in F Sharp Minor).....Roussel
Forlane, Menuet and Toccata from 'Le Tombeau de Couperin'.....Ravel

It was characteristic of Mr. Casadesus's absolute concentration upon the music which he is playing that he waited until all the disturbing flurries of late-comers had died down before he began this recital. His performance of Mozart's Fantasia in D Minor was completely poised and he played it with the lightest of fingers but with an unusual weightiness of concept. The little decorative figures of the piece were transformed into thematic utterances of great moment.

It is seldom that one hears Beethoven's Sonata, Op. 81a, with its programmatic background of farewell, absence and return, played with such clarity of detail and complete control of dynamics. In fact, to draw an analogy from another sphere of art, the pianist seemed to have conceived the work as a dry-point etching rather than as a painting. There was a Mozartean elegance and finish in his playing of the first and final movements, and beautifully molded phrasing in the andante. What one missed was the vital dramatic pulse of the music, the exuberance of feeling and power of Beethoven. Again in Schumann's wonderful 'Kreislaria' Mr. Casadesus kept the music completely articulate and clearly-stranded even in the stormiest passages.

It was in the French music of the second half of the program that he brought to the fore the sonority and brilliance to which he might well have given greater play earlier in the evening. His own etudes, heard for the first time here, were deftly done and he was completely at home in the Roussel and Ravel works. The audience was large and enthusiastic.

Arthur Loesser, Pianist and Lecturer

"Music in Crinoline" was the title of the very amusing lecture and recital which Arthur Loesser gave in Town Hall on the evening of Dec. 13, with the assistance of Marie Simmelink-Kraft, mezzo-soprano, and Jerome Gross, violinist. Mr. Loesser discussed the origins of the music which was found on thousands of piano racks from 1840 to 1870, touching upon sociology and indulging in some very clever spoofing of the artistic pretensions of the prosperous middle classes. The humor of the situation was increased by the fact that the sort of taste which Mr. Loesser was analyzing still flourishes lustily, and many a person in the audience who laughed heartily at his playing of 'The Last Hope' would listen in solemn silence to a piece by Liszt which is equally trashy, at a "serious" recital.

Mr. Loesser played 'The Maiden's Prayer'; 'The Battle of Prague'; 'The Last Hope'; a medley of melodies from 'Martha'; Variations on 'Listen to the Mocking Bird' and the 'Pic-Nic Polka'. Mrs. Simmelink-Kraft sang 'Lady, Do Not Trust the Stranger'; 'I Can't Make Up My Mind'; 'Old Aunt Brown'; and 'Come Home, Father!'; and Dr. Gross played two compositions by Vieuxtemps, on 'Willy,'

(Continued on page 25)



Vitya Vronsky and Victor Babin, Duo-Pianists

The
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Annual Booking Issue

FEBRUARY 10, 1941

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MUSICAL AMERICA—THE PUBLICATION FOR ALL THOSE INTERESTED IN THE CAUSE OF MUSIC

Community Concerts Hold Annual N. Y. Conference



Larry Gordon

Community Concert Officials and Representatives, Columbia Concerts Corporation Officials, Artists and Guests at One of the Social Events of the Conference

PREVAILING optimism for the approaching season was the keynote of the eleventh annual Community Concert Service Conference which closed on Dec. 21 after a three weeks' session of conferences and discussions held in the terrace room of the Hotel Barbizon-Plaza, New York. All organization directors and executives of the Eastern and Western divisions of the service attended. Adjudged one of the most valuable conferences yet held, particular importance was laid on the interchange of ideas for the improvement of service to more than 350 Community and Co-operative cities throughout the United States and Canada. Many of the ideas adopted for the new season were gleaned from the individual cities themselves.

Conference discussions were under the leadership of Ward French, General Manager of the Community Concert Service, assisted by Arthur Wisner, Western Manager, and Robert Ferguson, Eastern Manager. Hugh K. Hooks, assistant Western Manager, directed the musical and social events scheduled for the entire conference period.

Organization directors present were Mrs. Amelia Sperry, Lucille Thompson, H. Craig Hutchinson, David Ferguson, Herbert O. Fox, Leverett Wright, J. Richard Keating, Burton Morris, Henry DeVerner, Ben Lobdill, Joe Stover, Boris Sokoloff, C. Eastman Boomer, Roger Donlon, and Ralph Lycett. Eugene Alden, of New York City, rejoined the field staff after a year's sabbatical.

High-lights of the conference were

talks by the executives of the Columbia Concerts Corporation: by André Mertens and Horace J. Parmelee on Dec. 6; by Lawrence Evans on Dec. 9; on Dec. 10 by F. C. Schang, Jr.; on Dec. 12 by F. C. Coppicus; by Jack Salter on December 13, and by Calvin Franklin on Dec. 18. Arthur Judson, president of Columbia Concerts, and Lawrence Lohman, vice-president of the Columbia Broadcasting System, gave final addresses on Dec. 19.

The conference group was also addressed on Dec. 10 by Carleton Smith, music critic; and on Dec. 11 by Fred Arkus of Columbia Recording Corporation.

Increased opportunities were offered this year for the organization directors to attend a number of performances at the Metropolitan Opera, notably 'Lucia di Lammermoor'; 'Madama Butterfly'; 'Louise' (at which they were the personal guests of Grace Moore); 'Un Ballo in Maschera'; 'Lakme'; 'Der Rosenkavalier'; 'Tristan und Isolde'; and 'Pelléas et Mélisande'. Several performances by the New York Philharmonic-Symphony were attended. Artists who were heard in concerts and recitals during conference time included Dorothy Maynor, Paul Robeson, Jascha Heifetz, Carmalita Maracci and her group; the 'Nine o'Clock Opera'; Gregor Piatigorsky, Vronsky and Babin, the Platoff Don Cossacks, Robert Casadesu, Trapp Family Singers, Maria Gambarelli, Rose Bampton, Charles Kullman, Lansing Hatfield, Muriel Dickson, Reginald Stewart, Anna Kaskas, Harriet Henders, the Kraeuter Trio, Henry Temianka, Randolph Hokanson, Paul Makovsky, Astrid Varnay and Jean Watson. On Dec. 8 the representatives attended the "Metropolitan Audition of the Air" program, as guests of Wilfred Pelletier, French conductor of the Metropolitan Opera. On Dec. 16 they were guests of Albert Morris Bagby to hear Lily Pons at one of Mr. Bagby's Musical Mornings at the Hotel Waldorf-Astoria. On Dec. 18 Rafaelo Diaz entertained the group at Helen Traubel's concert in the ballroom of the Hotel Pierre.

Helen Jepson entertained the group at the reception and tea at the Hamp-

shire House on Dec. 9. Vitya Vronsky and Victor Babin were hosts at a Boyar party at the Russian Tea Room, following the first showing of some motion picture films. Mr. and Mrs. Norman Cordon entertained the group at a "Friday the 13th" party at their home, and following his radio broadcast on Dec. 16, James Melton and Mrs. Melton entertained at an authentic Chinese dinner at Ruby Foos, for which many of the dishes were selected and personally supervised by Mr. Melton. On Dec. 18, Mr. and Mrs. Richard Crooks gave a buffet supper in their home in the Hotel Dorset.

The social phase of the conference was climaxed on Dec. 19 with a gala pre-Christmas party at the Lotus Club given by executives of the Columbia Concerts Corporation for the Community representatives and artists under Columbia management.

Artists present included: Lily Pons, Lawrence Tibbett, Helen Jepson, Dorothy Maynor, Lotte Lehmann, Paul Robeson, Lansing Hatfield, Gregor Piatigorsky, Ethel Bartlett and Rae Robertson, Nino Martini, Rose Bampton, Wilfred Pelletier, Igor Gorin, Muriel Dickson, James Melton, Edward Kilenyi, Helen Olheim, Wilbur Evans, Enya Gonzalez, Albert Spalding, Risé Stevens, Kathryn Meisle, Charles Kullman, Robert Weede, Eugene List, Hilda Burke, Emile Baume, Maria Gambarelli, Erno Balogh, Lucy Monroe, Georges Barrère, Edwina Eustis, Harriet Henders, John Carter, Leonard Warren, Eleanor Steber, Mieczyslaw Munz, Patricia Travers, Randolph Hokanson, Carola Goya, Ernest McChesney, Mildred Dilling, the Ionian Singers, Marcel Hubert, Beatrice Burford, Karl and Phyllis Kraeuter, Joseph Schuster, Willard MacGregor, Paul Makovsky, Agnes Davis, Carolina Segrera, Elen Longone, Ida Krehm, Daniel Ericourt, Hope Manning, Astrid Varnay, Clara Rockmore.

Among others present were: Francis D. Perkins, Howard Taubman, Robert Lawrence, Grena Bennett, John Selby, Nelson Lansdale, Eckart Goodman, John O'Gorman, Emily Coleman, Leonard Liebling, Pierre V. R. Key, John F. Majeski, Quaintance Eaton, Alfred Human, Julian Seaman of the newspapers and musical journals; Charles O'Connell and Ronald Wise of RCA Victor; Mr. and Mrs. Julian Olney of White Plains, Mrs. Cecelia Schultz of Seattle, Frank Andrews of Portland, Ore., concert managers; Mrs. Florence Gardner, man-

ager of the Lincoln, Neb., Symphony; Davidson Taylor of Columbia Broadcasting System; Constance Hope, publicist; Walter Szurovy, actor; Arpad Sandor, Stewart Wille, Leo Taubman, Milne Charnley, Theodor Haig and Edward Biltcliffe, accompanists; and Edward Harris and Carlo Edwards, coaches. (See page 46 and inside back cover for pictures.)

SCHMITZ IS SOLOIST WITH CINCINNATIANS

Goossens Conducts Symphony With Pianist in Two Works —Noelte Suite Heard

CINCINNATI, Dec. 18.—The Cincinnati Symphony, under Eugene Goossens, presented an extremely melodious program for its eighth pair of concerts in Music Hall on Dec. 13 and 14. The soloist for the occasion was the eminent pianist, E. Robert Schmitz.

Mr. Schmitz played the Liszt Concerto in E Flat, No. 1, with such great ease that its difficulties were made to seem negligible. Soloist and orchestra were more than equal to the demands made upon them. After intermission, Mr. Schmitz again appeared, this time to be considered a member of the ensemble; an outstanding member, however. The composition was the D'Indy 'Symphony on a French Mountain Song' for Orchestra and piano, Op. 25.

A work new to these audiences was that of Albert Noelte, a Suite for wind instruments, percussion and harp, Op. 27. The composition is jovial, with a fairly vigorous first movement, a quiet second movement that gives a feeling of depth, yet is never somber, and an extremely gay third movement.

Mr. Goossens opened the program with the Overture to Act 1 and the 'Venusberg' music from 'Tannhauser'. An off-stage chorus of women's voices assisted. Students from the Conservatory of Music and the College of Music were enlisted for these performances. The Introduction and Wedding March from Rimsky-Korsakoff's opera, 'The Golden Cockerel' concluded the program.

The Ballet Russe de Monte Carlo gave four performances in Music Hall on Dec. 6, 7 and 8. The Cincinnati Symphony under Mr. Goossens, Efrem Kurtz and Franz Allers gave the company admirable support.

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JERSEY CITY LAUNCHES OWN SYMPHONY SEASON

J. Randolph Jones Conducts Orchestra
in First Concert with Martinelli
as Soloist

JERSEY CITY, Dec. 20.—The Jersey City Philharmonic Symphony, of which J. Randolph Jones is conductor, opened a series of four concerts on Dec. 11, with Giovanni Martinelli, Metropolitan Opera tenor, as soloist, in Snyder High School. The orchestra includes seventy-two musicians from Jersey City and the metropolitan area and Michel Gusikoff is concert master. It gave its first concert last year, sponsored by the Jersey City Philharmonic Symphony Society, with James Melton as soloist. James R. Erwin is president of the Society.

The second concert is scheduled for Jan. 15, with William Kropowski as piano soloist. At the third concert, on Feb. 26, the augmented People's Civic Chorus, of which Adele Rankin is director, will be heard, 150 voices strong, in the 'Polovtsian Dances' from Borodin's 'Prince Igor'. The fourth concert is planned for March 19. Mr. Jones also plans to conduct two concerts for young people, beside the regular series. A large and enthusiastic audience was present at the launching of orchestra's season.

JUNIOR SYMPHONY PLAYS

Portland Hears Concert Conducted by
Gershkovich—Palmer Soloist

PORTLAND, ORE., Dec. 20.—The Portland Junior Symphony opened its seventeenth season, with Jaques Gershkovich as conductor, at the auditorium on Nov. 16. The ninety-six young musicians are registered from grammar and high schools and from seven colleges in Portland and the vicinity.

The soloist was Russell Palmer, a student at Reed College and a piano pupil of Lillian Pettibone. Mr. Palmer was selected from a group of eleven contestants to play the C Minor Concerto by Beethoven. Mr. Gershkovich, with his accustomed skill, directed works by Massenet, Goldmark, Debussy and Samuel Barber. The Junior League sponsored a performance of most of the program under Mr. Gershkovich in the forenoon. David Campbell was master of ceremonies.

J. F.

Wetzler Quartet to Be Heard

H. H. Wetzler, conductor and composer, has left his home in Switzerland and settled in New York. The world premiere of his new string quartet will be played by the Curtis Institute Quartet at Philadelphia on Jan. 8. On Jan. 10 and 11 Eugene Goossens will conduct his 'St. Francis of Assisi' in Cincinnati. In the following week Mr.

Wetzler will conduct his 'Symphonic Dance in Basque Style' with the Chicago Symphony. At the same time a series of new a cappella Offertories will have their first performance by the Chicago Paulist Choristers under the direction of Father O'Malley.

NEW JERSEY SYMPHONY PLAYS KINGMAN WORK

Composer Appears as 'Cello Soloist in
Arrangement of Schumann Adagio
with Women's Voices

Russell B. Kingman of Orange, N. J., appeared as soloist with the New Jersey Symphony on Dec. 2 and 3 in his composition, 'Let Your Light So Shine', which is based on the Adagio from Schumann's Concerto in A Minor for 'cello and orchestra, with the addition of a chorus of women's voices, singing a text by Mr. Kingman.



Russell B. Kingman Mr. Kingman was instrumental in the founding of the Symphony and was for many years president of the association, as well as principal 'cellist. Several years ago, owing to illness, he resigned from the presidency, which was assumed by Charles E. Arnott, with Mr. Kingman continuing to take an active part in orchestra affairs as honorary president of the association.

The concerts were held on Dec. 2 and 3 in Orange and Montclair, with Frieder Weissmann conducting. This was the first major performance of the work, which was published last summer by Novello & Company of London. Also appearing as soloist at the concerts was Joseph Szigeti, who played the Beethoven Concerto in D Major for violin and orchestra.

MUSIC ORGANIZATIONS OPEN SAN ANTONIO YEAR

Iturbi Appears on Friends of Music
Course—Lucchese Returns in
Recital—Stern Heard

SAN ANTONIO, TEX., Dec. 20.—The seventh season of the Friends of Music course, sponsored by Mrs. James E. Devoe, opened with a piano recital by José Iturbi.

Josephine Lucchese, coloratura soprano, was heard in a homecoming concert recently at the Municipal Auditorium, sponsored by the D'Aosta Club. A large audience welcomed the artist after an absence of ten years.

The San Antonio Music Teachers' Association, Mrs. Edith Law, president, opened its program with the appearance of Dr. William E. Jones and the Modern Choir of the Texas State College for Women, of Denton, at the Plaza Hotel Ballroom.

Isaac Stern, violinist, was the soloist for the second concert of the Tuesday Musical Tea series, on Nov. 26, at San Pedro Playhouse.

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Larry Gordon

THREE ORCHESTRAS ENTERTAIN LOS ANGELES

Walter Conducts Philharmonic— Youth Series Begun—WPA, Pasadena Groups Heard

LOS ANGELES, Dec. 17.—The Los Angeles Philharmonic's program of Dec. 5 and 6, exhibited the orchestra in top-flight. Bruno Walter prepared a concert-list which began with the G Minor 'Grand' Concerto by Handel with the conductor at the piano; Schumann's 'Rhenish' Symphony, John Alden Carpenter's Symphony No. 1, dedicated to Frederick Stock and the Chicago Symphony, and culminated in a transcendent performance of 'Death and Transfiguration' by Strauss.

With three weeks of intensive work and half a dozen concerts in and out of the city, Walter re-created the orchestra. The rehearsals were a revelation of the power of greatness without conversation. His love for the classicism of Handel, his kinship with the grace of Schumann, interest and pleasure in the Carpenter score, and glorious realization of the spiritual aspiration of the Strauss, took his audience and his orchestra to the heights.

The string sections forgot the film-studios and got down to that soul-filling wood-vibration that makes a listener know that there is playing with hearts as well as hands. The golden tones of

the brass were positively dulcet. The wood-winds are always on good behaviour when they acknowledge the leadership of the artist, Henri de Busscher, oboist.

Carpenter Work Enjoyed

Concert-master Bronislaw Gimpel, assistant-conductor Henry Svedrofsky, (violin), and Alexander Borisoff, 'cello, played the Handel solos with the diminished stringed orchestra with distinction and flexibility. Bruno Walter's piano tone is one to blend with violins. He has an unusual depth without loudness.

The Carpenter opus was enjoyed. Based on a theme used in 1917 and rewritten in Santa Barbara during his visit last year, the work read like the orchestral unfoldment of ideas barely touched upon in his early settings of Tagore. There was a persistent underbeat that is Oriental and an emotional forcefulness throughout creating a unity beyond anything heard in his work locally. He has fathomed new depths.

Albert Coates began a series of Philharmonic Young People's Concerts on Dec. 7 with an all-American program of Chadwick's 'Jubilee', Griffes's 'White Peacock', McBride's 'Fugato on a Well Known Theme' which made the biggest hit of all, ending with 'Through the Looking Glass' by Deems Taylor. This was a nice gesture on the part of

the children's favorite, in honor of the Philharmonic's 1500th concert.

WPA Players Enlist Soloists

The WPA's Southern California Orchestra gave a Russian program on Dec. 4 with Constantin Bakaleinikoff as guest conductor and Nina Koshetz, soloist. The orchestral program of Glinka, Liadoff, Mussorgsky and the Tchaikovsky Fifth was familiar and well-played by this rejuvenated body of musicians, some of whom formerly played in the Philharmonic.

Koshetz sang Gretchaninoff, Rachmaninoff, Arensky and Mussorgsky in her inimitable Russian way, which was not always the same as the way of the orchestra, but was enormously appreciated by the audience, largely her countrymen.

The Dec. 11 concert of this organization, also sponsored by the Society of Native American Composers, brought young James Sample, its regular conductor, back to the podium and he made his best impression so far with this program: Mozart's Overture to 'Titus'; Sibelius's Symphony No. 4, an effort too exacting for this orchestra, 'Tableau Russe' by Lionel Barrymore, which proved to be an admirable orchestration of typically Mussorgskian source material, a first performance; and also a 'first' of Nathaniel Robin's 'Night Sea.' Robin was billed as a portrait painter and composer. Judging his composition by this innocuous sea-piece inspired by Gauguin, which had neither beginning, cohesion or ending, he had better go on with painting. Mona Paulee, mezzo soprano from San Francisco, made an excellent impression by her vocal skill. Her voice is not extraordinary. 'Deux Melodies Hebraiques' by Ravel were well contrasted in mood and she sang a Massenet aria with style.

Pasadena's Civic Orchestra directed by Richard Lert, gave the concert postponed by difficulties with the union on Dec. 10. Leonard Pennario, a young High School boy with talent, played his own concerto with the orchestra. The ambition to write an original work to exhibit the instrument was not realized but it was a courageous effort and the playing was good. The orchestra played excerpts from Brahms's Second Symphony and the Tchaikovsky 'Pathetique' and the Overture to the third act of 'Tannhäuser.' This community orchestra, half-professional, half-amateur, has the tonal richness and the painstaking care bestowed upon it, to play Brahms successfully.

Lert, also conducted the opening concert of the Pasadena Bach Society on Dec. 8.

ISABEL MORSE JONES

LOS ANGELES HEARS NEW CHAMBER GROUP

Paramount Quartet Makes Debut —Farrar Gives Lecture-Recital —Instrumentalists Appear

LOS ANGELES, Dec. 18.—The debut of the Paramount String Quartet, with a large audience filling the Biltmore Ballroom on Dec. 8, was a success due to the leadership of Philip Kahgan, violist of the Philharmonic Orchestra and head man of orchestra at the Paramount Studios. The players are Mark Levant, George Berres, Kahgan and Julian Kahn. The vigor, spirit and enthusiasm with which they played Haydn's G Minor Quartet, Carpenter's A Minor and the Beethoven C Major, promises

a future for this group. They are all seasoned players who work at chamber music as a release from the studio routine.

Geraldine Farrar gave a resume of music with illustrative records in a lecture course at the Wilshire Ebell Theater on Dec. 4, introduced by Mario Chamlee. The winning personality and career of the speaker was all that made it acceptable.

Roth Ensemble Heard

The Roth Quartet appeared in the Coleman Chamber Music Series in Pasadena's Playhouse on Dec. 1. The Schubert Octet with assisting artists, James Stagliano, horn; Schull Lipschutz, double bass; Alfred Peterson, clarinet, and Adolf Weiss, bassoon, was the principal work.

La Argentinita and her Spanish Ensemble were received with Spanish enthusiasm at a concert in the Philharmonic Auditorium on Dec. 3.

The Assistance League Playhouse was used on Dec. 8 for the joint-recital of gifted Talma Encarnacao, pianist, and Ann Pellicciotti, soprano. Senorita Encarnacao has the distinction and the education for a career. Brahms Intermezzi and the Schumann Toccata, Op. 7 were played with understanding. Miss Pellicciotti has been trained for opera by her father from the cradle. She sang Perti, Mozart, Brahms, Respighi and the newer Carpenter, with two songs by residents, Gladys Kneisel Thatcher and Seth Felt, in a voice that was never forced or unnatural and her knowledge of styles was vividly demonstrated.

John Crown, a young pianist whose popularity is attested by large audiences, played in the Biltmore Music Room on Dec. 6 and increased his reputation for musicianship and power, a little too much power at times. Capriccetti by Ernst Toch and a Prelude and Dance by George Tremblay, both of Los Angeles, were of particular interest.

ISABEL MORSE JONES

THREE ORCHESTRAS PLAY IN WASHINGTON

Stokowski and Barbirolli Conduct Visiting Symphonies— Kindler Men Return

WASHINGTON, D. C., Dec. 20.—While Washington's National Symphony was away on a Northern concert tour this month, the Capital entertained two visiting orchestras, the New York Philharmonic-Symphony on Dec. 1, and the Philadelphia Orchestra with Stokowski conducting on Dec. 10. These events marked the only Washington appearances of the season for both Stokowski (as Philadelphia conductor) and John Barbirolli (as Philharmonic leader).

Both conductors brought all-orchestral programs to Constitution Hall. And both mixed the tried with the new. Barbirolli's new offering was the work of an American, Arthur Foote, Suite in E Major for String Orchestra. Stokowski gave a Washington premiere to Shostakovich's Sixth Symphony, which he had introduced recently in Philadelphia.

Back from its thirteen-day tour the National Symphony resumed its "Beloved Masterpieces" programs in Constitution Hall on Dec. 15. Dr. Hans Kindler conducted two Schubert symphonies, the 'Unfinished' and the 'Tragic', and two Beethoven overtures, 'Leonore' No. 2 and 'Leonore' No. 3.

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BEECHAM CONDUCTS TORONTO SYMPHONY

English Conductor Receives
Ovation—MacMillan Offers
Works by Elgar

TORONTO, Dec. 17.—Sir Thomas Beecham took over the post of Sir Ernest MacMillan on Nov. 26, and conducted the Toronto Symphony before a capacity audience in Massey Hall.

The famous English conductor has just returned from a tour of Australia and has appeared as guest conductor of Canada's major orchestras in Vancouver, Montreal and Toronto. Sir Thomas was given a very cordial welcome as he came on the stage and at the close of the concert he received a tumultuous ovation, the audience standing and cheering the conductor in appreciation of the program and in recognition of Sir Thomas's contribution to music throughout the British Commonwealth. The program included Handel's 'Suite



Sir Thomas Beecham

for Orchestra' arranged by Sir Thomas; Mozart's 'Symphony No. 13' in D Major, 'Symphony No. 2' in D Major by Brahms, Overture to 'The Marriage of Figaro', Le Rouet D'Omphale' by Saint-Saëns, and Delius's 'On Hearing the First Cuckoo in Spring'.

Norman Wilks Is Soloist

On Nov. 18, with Norman Wilks, pianist, as soloist, Sir Ernest MacMillan conducted the orchestra in Beethoven's Piano Concerto in C Minor, Op. 37. Other works performed were Brahms's 'Tragic' Overture, Elgar's March, 'Pomp and Circumstance', and the same composer's Symphony No. 1 in A Flat.

ROBERT H. ROBERTS

MUSICIANS CROWD TORONTO CALENDAR

Flagstad and Maynor, Kreisler
and Rachmaninoff Appear-
ances Are Highlights

TORONTO, Dec. 19.—Kirsten Flagstad sang in Massey Hall on Nov. 13. In the audience was a group of Norse airmen training in Canada as a unit of the Royal Air Force. As a tribute to her countrymen, Mme. Flagstad sang the first part of her program in Norwegian. Edwin McArthur was an accompanist of distinction.

The Women's Music Club brought Dorothy Maynor, soprano, to the same hall on Nov. 19. Arpad Sandor accompanied her. The artist presented a discriminating program to a sold-out house of over 2500 persons. She was especially heralded for her singing of French songs.

Kaskas Gives Two Programs

Sergei Rachmaninoff played in Eaton Auditorium, receiving an ovation on Nov. 21; Anna Kaskas, contralto, gave two recitals in the same hall on Nov. 7 and 9; she was warmly greeted and her singing brought a veritable ovation at the close of her program. H. G. Schick played accompaniments. Whittemore and Lowe, duo-pianists, made their Toronto debut in Eaton Auditorium on Nov. 28 in the second concert of the Music Master Series. The young pianists were warmly received and are assured of a wide following in this city where duo-pianists are popular. Alec Templeton, pianist, returned to Massey Hall on Nov. 5 and was greeted by a capacity audience. His program was

representative, and he was generous with encores.

Of recitals earlier in the season, Fritz Kreisler opened the Massey Hall series on Oct. 14; Artur Rubinstein, pianist, began the Celebrity Concert Series in that hall on Oct. 22; Richard Crooks, tenor, sang in Eaton Auditorium on Oct. 10 and 12 on the first event of the Eaton Auditorium Artists Series. So large was the subscription to these concerts, it was found necessary to duplicate the original series. Yves Tinayre, French singer, made his Canadian debut at Eaton Hall on Oct. 24, the first artist of the Music Masters Series. Muriel Dickson and Lansing Hatfield gave a joint program in Eaton Auditorium on Oct. 31.

The first of five concerts by Canadian artists was given in Eaton Auditorium on Oct. 23, under the name of Toronto's Musical Manifesto. All monetary returns go to war funds. Gordon Hallett and Gifford Poole, duo-pianists, and Margaret Parsons, pianist, gave the first program.

ROBERT H. ROBERTS

MITROPOULOS LEADS TWIN CITIES CONCERT

Conducts Minneapolis Symphony
in Strauss Work—Rose
Bampton Is Soloist

MINNEAPOLIS, Dec. 20.—Dimitri Mitropoulos's parting gift to Twin Cities concertgoers before leaving for his guest conducting assignment with the New York Philharmonic was a dazzling performance of Richard Strauss's 'Symphonia Domestica'. He shared the spotlight with Rose Bampton, soprano, in several songs with orchestra, all of which had matchless accompaniment from the Minneapolis Symphony. Miss Bampton revealed a voice which has developed markedly in dramatic range and versatility since last heard here.

The 'Domestica' leans more heavily on its program, probably, than any other Strauss tone poem, and the intricacies of its musical plot are hazards only a master interpreter can overcome. Mr. Mitropoulos made the narrative colorful and intense and brought affectionate and zealous care to all its details.

Miss Bampton's biggest success was in two Strauss songs and in an aria from Rossini's 'La Cenerentola', which was given a Mozartian lightness. The program contained also the symphonic prelude to part two of Franck's 'Redemption' and a sensitive performance of 'Steppes of Central Asia' by Borodin.

An innovation which has proven a tremendous success is a series of Sunday afternoon 'twilight concerts', arranged by Arthur J. Gaines particularly for employees of industrial and mercantile firms in the Twin Cities. The problem of getting a sizable crowd to Sunday "pops" has for long been a hard nut to crack, but evidence that it has finally been cracked was found in the fact that 1,500 were turned away at the second of the series, when Ramona Gerhard, Minneapolis pianist, played the Gershwin Concerto in F.

JOHN K. SHERMAN

Ida Krehm Plays in Terre Haute

Ida Krehm, American pianist, was called on to replace Grace Moore on Nov. 25 for a concert of the Terre Haute Community Concert Association. Miss Krehm's December engagements opened with a re-engagement with the Matinee Musicale at East Lansing, Mich., and closes with an appearance as

soloist with the Glee Club of the Police Association of Hamilton, Ontario. During January she will tour the South and West, ending with four concerts in Kentucky including a re-engagement on the University of Kentucky course in Lexington.

Ruvinska Appears With Orchestra

MARION, O., Dec. 20.—The Marion Civic Orchestra, conducted by Abram Ruvinsky, gave a concert in the Palace Theatre on Nov. 26 with Paulina Ruvinska as soloist in Tchaikovsky's Piano Concerto in B Flat Minor. The program also included Schubert's 'Unfinished' Symphony and works by Debussy, Gottschalk and Johann Strauss.

Kaplan to Play in Los Angeles

Sol Kaplan will appear in Los Angeles on Jan. 15 as composer-pianist in a program featuring his own piano works and a string quartet, completed during the Summer. Mr. Kaplan will be heard in a Carnegie Hall recital early in March.

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Marion Talley

Marion Talley to Return To Concert Platforms

Soprano, Who Sang Coloratura Roles at Metropolitan, to Tour as a Lyric Under Metropolitan Bureau

Marion Talley, who made her debut as an opera singer at the Metropolitan Opera in 1926 at the age of nineteen

and retired three years later after several successful concert tours, will return to the concert stage, having signed a two-year contract on Dec. 7 with F. C. Schang and Francis Coppicus of the Metropolitan Musical Bureau, her former managers.

After her retirement to a farm in 1929, Miss Talley continued the study of voice and has recently been working with Alberto De Gorostiaga. On Jan. 1, 1933, she made her debut at the Chicago Civic Opera. In 1935 she starred in the motion picture, 'Follow Your Heart', and until 1938 appeared in radio work principally. The soprano, who sang coloratura roles in the opera, will return as a lyric soprano. She will start on a tour of the United States, Canada, Mexico and Cuba next Summer or Fall.

Vronsky and Babin Will Tour Across Country

Vitya Vronsky and Victor Babin, duo-pianists, will make their first appearance on the Ford Sunday Evening Hour on Jan. 5. They will begin a recital tour in Pittsburgh on Jan. 7 that will conclude on April 8 in San Diego. They will give more than fifty concerts.

Robeson to Be Soloist With Yale Club

The Yale University Glee Club will join Paul Robeson, baritone, in a per-

formance of the 'Ballad for Americans' at Woolsey Hall, New Haven, on Jan. 17. Other cities in which Mr. Robeson will appear include New York, Montclair, Norwalk, Brooklyn, Dayton, O., Pittsburgh, Wichita and Pasadena. Mr. Robeson has already crossed the continent once this season.

CLEVELAND HEARS BARTÓK CONCERTO

Composer Appears as Piano Soloist with Orchestra Under Rodzinski

CLEVELAND, Dec. 20.—Béla Bartók was soloist with the Cleveland Orchestra on Dec. 5 and 7, in his Piano Concerto No. 2. Both audiences were cordially responsive to the distinguished composer. Artur Rodzinski and the orchestra gave Mr. Bartók excellent support. Beethoven's overture to 'Fidelio' opened the first part of the program, and was followed by Mendelssohn's 'Italian' Symphony. The program closed with a spirited performance of Strauss's 'Till Eulenspiegel'.

Dr. Rodzinski continued his policy of presenting outstanding works by contemporary composers by including Alban Berg's Concerto for Violin at the concert of Dec. 12 and 14, with Louis Krasner as soloist. After intermission Sibelius's Second Symphony was played in honor of his seventy-fifth birthday. The program opened with Handel's Concerto Grosso for Strings in G Minor, Op. 6, No. 6. The solo passages were magnificently played by violinists Josef Fuchs and Paul Gershman and cellist Leonard Rose.

Pension Institute Formed

The members of the Cleveland Orchestra have formed the Cleveland Orchestra Pension Institute to provide a suitable form of retirement for members who have spent several years in the service of the orchestra. The fund will be administered solely by orchestra members. A portion of the fund will be raised by weekly dues from members and by a series of Pension Fund Concerts. The committee members are Albert Edelman, president, and Philip Kirchner, Charles McBride, Maurice Sharp and Frederick Funkhouser. The first Pension Fund Concert will take place Jan. 17 in Severance Hall. The soloists will be Severin Eisenberger, Josef Fuchs and Leonard Rose.

Rudolph Ringwall, associate conductor and leader of the Sunday Twilight Concert Series, at the Dec. 1 concert included a Suite for Strings, arranged by John Barbirolli from the music of Henry Purcell; Liszt's 'Les Préludes'; 'The Young Prince and the Young Princess' from Rimsky-Korsakoff's 'Scheherazade', and Tchaikovsky's 'March Slav'.

The Women's Committee of the Cleveland Orchestra cast aside the traditional schemes for raising funds and presented Elsa Schiaparelli in a lecture on 'Costume as an Art' in Severance Hall, on Nov. 30. The proceeds will be included in the committee's annual gift to the maintenance fund of the orchestra.

Boston Symphony Pays Visit

The Boston Orchestra and Serge Koussevitzky appeared in Cleveland for the third successive season, in the Cleveland Concert Course, and were greeted by an audience which filled

Music Hall to overflowing. The program included the Symphony No. 2 by Brahms and Debussy's two Nocturnes, 'Nuages' and 'Fêtes'. New to Cleveland was Stravinsky's Capriccio, which introduced Jesus Maria Sanroma as piano soloist. The Haydn Symphony in G Major No. 88 was performed with meticulous artistry. The Cleveland Concert Course is sponsored by the Cleveland Museum of Art, and is under the direction of Mrs. Emil Brudno.

WILMA HUNING

SALINA, KANS., ORGANIZES CIVIC MUSIC ASSOCIATION

1,000 Members Secured—Series Will Open with Ballet—Thibault and Duo-Pianists to Appear

SALINA, KAN., Dec. 19.—The recently organized Civic Music Association has just completed its first membership week. Mrs. Rush Smith, who served as organization head, said that close to 1,000 members had been secured. Robert B. Smith, president of the association, announced that the concert series would open on Jan. 13 with a performance by the Ballet Russe de Monte Carlo; following this, Conrad Thibault, and Luboshutz and Nemenoff will appear.

The various committees and officers are particularly pleased with the outcome, for they started their organization work after concert activities were well under way in other sections of the country. The campaign was under the direction of S. M. Harrington, Civic Concert Service representative, and it took place during Thanksgiving week with Salina supporting it wholeheartedly.

The officers of the association are: Mr. Smith, president; Verna Fowler, secretary; Howard B. Eagle, treasurer; Mrs. H. A. Detwiler, Norb Schwartz, Jr.; Charles E. Hawkes, vice-presidents.

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New York Concerts

(Continued from page 18)

We Have Missed You' and 'Garry Owen' from the 'Bouquet Américain'. Would that we had more such evenings of historical discussion and investigation of the lighter sides of art. The audience had a very good time, and one hopes that Mr. Loesser will repeat his venture, or make a similar one again soon. S.

Guy and Lois Maier, Duo-Pianists

Town Hall, Dec. 14, afternoon:

'Sheep May Safely Graze'.....Bach-Howe
Allegro (from Trio in D Minor)....Bach-Maier
Choral, 'Christ, the Son of God'....Bach-Laut
Sonata in C Major for piano duet (K. 521),
(distributed over two pianos by Roland
Dittl)Mozart
Overture to 'The Magic Flute'.....Mozart
Fantasy, 'Heroical Fountains'....Lee Pattison
'Deep River'.....Homer Simmons
Jota Aragonesa.....Saint-Saëns
'Tango at Midnight'.....Homer Simmons
RhumbaMilhaud
Coronation Scene from 'Boris Godunoff'
Mussorgsky-Pattison

The three opening works on the program of this recital were not only interesting in themselves, but as examples of three different ways of transcribing Bach. For even though the transcriber or arranger may change the original text very little, it is inevitable, and in fact desirable, that something of his own personality should show itself in the way in which he conceives the music for a new idiom. Both the Howe arrangement of the lovely air, 'Sheep May Safely Graze', and Mr. Maier's transcription of the Allegro from a trio kept a clarity of line which is in the spirit of Bach, but the transcription of the choral, 'Christ, the Son of God', errs in its thickness of setting and padded structure.

Mr. and Mrs. Maier played with admirable coordination in matters of timing, dynamics and other technical details. On the interpretative side, however, there was an excess of sentiment, especially in the Mozart sonata and the overture to 'The Magic Flute'. Phrases were held lingeringly, and little mannerisms of style made themselves evident which marred the otherwise finished character of their performance. The second half of the program brought plentiful opportunity for brilliant playing. Mr. and Mrs. Maier were cordially greeted by an audience of good size. S.

Peoples Chorus

The engaging Lorenzo Camilieri conducted the People's Chorus of New York in its thirteenth annual Christmas Song Festival in Carnegie Hall on Dec. 16. Mr. Camilieri did not just conduct, however, he played piano interludes between choral groups, made a good speech and inspired the entire 1,500 listeners to sing as lustily and almost as well as the chorus. The



Guy and Lois Maier



Maria Safonoff



Marie Arakian



John Creighton Murray

audience would sing one verse, the chorus the next, and everyone would join in the third. This was true only of the opening 'Prayer of Thanksgiving' and the Christmas carols. The chorus sang works by Mendelssohn, Handel, Bortnyansky, Grieg, Gevaert, Jungst, Vittoria and Franck, as well as the first performance of Mr. Camilieri's 'The Praise of Christmas'. Mrs. John Henry Hammond gave a short address and read Christmas poems and also touched upon national defense. Everyone seemed to have a good time and gave evidence with voice and palm. M.

Maria Safonoff, Pianist

Carnegie Hall, Dec. 11, evening:

Toccata and Fugue in D Minor, Bach-Brassin
Sonata in D Major, Op. 10, No. 3, Beethoven
Two Etudes, Op. 65; Etude in C Sharp
Minor, Op. 2.....Scriabin
Etude in A Minor,
Op. 10, No. 2.....Chopin-Godowsky
Etude in F Major, Op. 25, No. 3;
Etude in C Minor, Op. 25, No. 12.....Chopin
'Carillon'.....Liaisonoff
'Spinning Song' from 'The Flying
Dutchman'.....Wagner-Liszt
Paraphrase on
'Eugen Onegin'.....Tchaikovsky-Pabst

Miss Safonoff played the transcription of Bach's Toccata and Fugue in D Minor by Louis Brassin, who taught her father, Vassily Safonoff, conductor of the New York Philharmonic from 1906 to 1909. The Brassin version approximates the sonorities of the organ more closely than does the better-known Tausig arrangement. Beethoven's sonata found the pianist more in the vein, but it was when she reached the Scriabin etudes that Miss Safonoff did full justice to herself.

The etude in ninths by the Russian mystic and composer was credited with a first New York performance. At any rate it is a superb piece of writing for the instrument and should be heard again soon. Both in this and in the etude in fifths Miss Safonoff played brilliantly, with a warm and colorful tone and a command of broad sonorities. The Godowsky version of Chopin's A Minor Etude, in which the left hand is given the major task, also served to exhibit her technical powers at their best. The Chopin F Major Etude was played with more clarity and distinction than the C Minor one. Musically speaking, Miss Safonoff's final group was unimpor-

tant but it gave opportunity for the type of virtuosic display which audiences love. She was cordially received throughout the evening and added encores. S.

Marie Arakian, Soprano

Valentin Pavlovsky, accompanist. The Town Hall, Dec. 15, evening:

'Mio Caro Bene' from 'Rodelinda'.....Handel
Cantata: 'Idolo Mio'.....Scarlatti
'Bel Raggio' from 'Semiramide'.....Rossini
Five Persian Songs: 'Not e'en Angels'; 'My
Heart is Bright with Thee'; 'I Feel Thy
Breath in Sweetness'; 'Gold Rolls Here Be-
neath Me'; 'The Golden Sun Shineth'

Rubinstein
'Are You Far, My Beloved' from 'The En-
chantress'.....Tchaikovsky
'It Seems to Me' from 'The Oprichnik'

Tchaikovsky
'J'ai Fuis la Chambre Nuptiale' from 'Le Roi
de Lahore'.....Massenet
Armenian Folk Songs:

'Asbouragan'.....Hovanes
'Spring Song'.....Komitas
'Tchanous Murmour'.....Krikor-Suni
'Bussag, Bussag'.....Melikian

This is the third time Mme. Arakian has given a recital in New York and her singing each time has shown a steady advance. The voice is one of pure, if not highly individual, quality and its method of production excellent. The somewhat meandering Scarlatti cantata is not inherently interesting and the singer did little to enliven it. Just why anyone sings 'Bel Raggio' in this day and age is difficult to understand, but it requires more careful handling and a more sharply focussed performance than it had on this occasion. The lovely Rubinstein songs, however, were exquisitely sung, especially the fourth of the group. Of the operatic excerpts, the Massenet was the best. The Folk songs were—Folk songs, and had, presumably, authentic performances. The audience was highly enthusiastic. H.

People's Philharmonic Choral Society

The chorus, formerly known as the Freiheit Singing Society, together with the National Youth Administration Symphony, Fritz Mahler, conductor, joined in this program in Carnegie Hall on the evening of Dec. 4. The program included Aaron Copland's 'An Outdoor Overture', Debussy's 'Fêtes' and Tchaikovsky's 'Capriccio Italien'. The choral works were William Schuman's 'Prologue' and 'In Our Time', which had been given in the Lewisohn Stadium. Max Helfman, conductor of the chorus, was compelled by illness to yield the baton to Mr. Mahler for the entire program. The chorus sang with vigor and acquitted itself with credit in several difficult places. The orchestra played well, if in a somewhat limited way. A large audience applauded with vigor. D.

John Creighton Murray, Violinist

Herbert Jaffe, accompanist; Town Hall, Dec. 16, evening:

Sonata-Conte, Op. 15.....Evseieff
(First American Performance)

Concerto in A Major.....Mozart
Sonata in G Minor (for violin alone).....Bach
Introduction and Rondo Capriccioso

Saint-Saëns
Pièce en forme de Habanera.....Ravel-Catherine
La CapricieuseElgar
ZapateadoSarasate

Contrary to the practice of most recitalists, Mr. Murray began his program with a novelty, the Sonata-Conte by the Russian composer, Serge Vassilievitch Evseieff. Abstruse, long-winded and incorrigibly sentimental, despite an abundance of dissonance, its only recommendation was its singularly vital performance by the interpreter, who lavished as much care upon it as if it had been the Bach Chaconne. That was to his credit, for it immediately be-

came apparent that Mr. Murray, who is only nineteen years of age, is a modest, unassuming and promising artist.

His talents were revealed to better advantage in the Mozart Concerto, and the Bach Sonata for violin alone, which followed. He seemed self-possessed and assured; his readings were without the hesitancy or taut nervousness that sometimes mars the playing of younger recitalists. He drew a good firm tone, fingered and bowed with ease, and revealed a wealth of technical ability. With further experience, his interpretations, now praiseworthy, will gain in depth. Mr. Jaffe's accompaniments were good, and though the audience was small and the night inclement for violinists, it was an auspicious recital. W.

Friendship House Series

Harry T. Burleigh introduced the third of the Friendship House fortnightly concerts with an admirably conceived and en-

(Continued on page 28)

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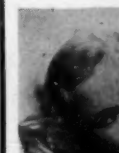


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KURENKO AND GANZ HONOR PADEREWSKI

Soprano and Pianist Give Concert Assisted by String Quartet—Flagstad Appears

CHICAGO, Dec. 20.—Maria Kurenko, soprano; Rudolph Ganz, pianist, and the Philharmonic String Quartet of the Chicago Symphony were the artists participating in a concert to welcome Ignace Jan Paderewski to America, given in Orchestra Hall on Dec. 4.

Songs by Lotti, Massenet, Ravel, Debussy and Chopin comprised Madame Kurenko's first group, in which she displayed the peerless artistry of her work; the projection of mood, and the indescribable nuance of tone and phrase. A later group of Tchaikovsky arias and songs further enhanced the effect. Serge Tarnowsky played Madame Kurenko's accompaniments.

Mr. Ganz played four Debussy preludes and two works by Chopin with rare delicacy and obliged with several encores. The Philharmonic String Quartet played the Mozart Quartet in B Flat and later a Quintet for piano and strings by Franck, with Mr. Ganz at the piano.

Kirsten Flagstad, soprano, in recital at the Auditorium Theatre on Dec. 8, was the fourth event of the 1940-41 History and Enjoyment of Music Series. A cycle, 'Haugtussa', by Edward Grieg, eight songs sung without pause, found Madame Flagstad at her best; the lovely tender quality of her voice was touched with emotion that gave this cycle special merit. A choice selection of Brahms, Hugo Wolf, and a group of English works by A. Walter Kramer, Richard Hageman, Charles T. Griffes and Earl McDonald, were diverting in mood and content. For encores, Madame Flagstad sang 'Er Ist's' by Hugo Wolf, and 'A Dream' by Grieg. The usual admirable accompaniments were provided by Edwin McArthur.

At the same hour, Moissaye Boguslawski, pianist, appeared in Orchestra Hall, in a carefully chosen program played with expressive feeling. Schumann's 'Papillons' was especially poetic, as was his Chopin group.

Vocalists Present Recitals

Manuel Baroumis, tenor, was heard in recital at the Civic Theatre on Dec. 15. His voice, of unusual brilliance, was well schooled and handled with good taste in a difficult program. Constantine Callinicos, pianist, was the assisting artist.

A joint recital at Curtis Hall on the same evening by two young artists, Adelina Trentadue, soprano, and Goodwin Sammel, pianist, showed surprising promise for both. On that afternoon the Sarmatia Male Chorus, directed by Zdislaw Skubikowski, presented a concert in Kimball Hall, with Edward Grabinski, tenor, as soloist.

The Chicago Bach Chorus, Theodore Lams, conductor, presented Bach's 'Christmas Oratorio' in Orchestra Hall on Dec. 7. The chorus, enlarged to include 120 voices, was accompanied by twenty-seven members of the Chicago Symphony and by Hugo J. Gehrke, organist. Ruth Bassett, soprano; Hazel Meisterling, contralto; Eugene Dressler, tenor, and John Macdonald, bass, were the soloists. The Lions clubs of Cook county were sponsors for the recital given by Ernest Moeller, blind pianist, in Orchestra Hall, on the same evening, for the benefit of the Hadley School for the Blind in Winnetka, Ill.

Chicago

By RUTH BARRY and CHARLES QUINT

Louise Sunderaman, 'cellist, winner of last season's Society of American Musicians' Young Artists contest, gave her award recital on Dec. 5 in Kimball Hall.

The Adult Education Council presented Beveridge Webster as the second pianist in the Musical Arts Series on Dec. 3 in Orchestra Hall. Mr. Webster played a program of Schumann, Bach, Franck, Ravel and Balakireff.

An informal program given by Robert Topping, tenor; Eleanor Lutton, dramatic soprano; Josef Wagner, composer-pianist; Robert Allen Geis, bari-

tone, and Bertram Webber, organist, made for an auspicious opening of the Donley Recording Company at the Lyon and Healy studios on Dec. 1. Earl Mitchell was the accompanist for Mr. Topping, Miss Lutton and Mr. Geis.

The Marshall Field and Company Choral Society, Edgar Nelson, conductor, presented a condensed version of Handel's 'The Messiah' recently in the north room of the State street building. Soloists were Louisa Hoe, soprano, and R. H. Harper, bass. Grace T. Fredenhagen was the accompanist. Q.

CHORAL GROUP AIDS WOMAN'S SYMPHONY

Ensembles Give Concert Conducted by Solomon and Aschenbrenner

CHICAGO, Dec. 20.—The Woman's Symphony, conducted by Izler Solomon, and the Chicago Symphonic Choir, directed by Walter Aschenbrenner, gave a joint concert in Orchestra Hall on the evening of Dec. 11.

The program opened with 'Ballet Fantasy' from the opera, 'A Legend of Spain', by Eleanor Everest Freer, American composer.

Mrs. Freer has many operas to her credit, and has been an ardent campaigner for opera in English. The pleasant, colorful music pleased the audience and started the concert well. Mr. Solomon then turned to Haydn's Symphony No. 26 in D Minor, known as the 'Christmas' Symphony, and the 'Lamentation' Symphony. This was the first performance of the work in Chicago, and insofar as records indicate, the first performance of it by any major American orchestra. It is one of the most unassuming of all Haydn's symphonic works. Consisting of only three short movements, it is lightly scored, and of the simplest construction. Mr. Solomon pointed up its shy beauties without changing in any way its classical spirit.

In Sibelius's 'Pohjola's Daughter' which followed the Haydn Symphony, the young conductor demonstrated further his ability to achieve impressive effects by understatement rather than by overstatement.

After the intermission, the Chicago

Symphonic Choir sang a number of a cappella arrangements. The choir is distinguished for its precise style and beauty of tone rather than for showmanship. Solos were sung by Berte Long, contralto, H. Richard Sorenson, tenor, Devera Katelskaya, contralto and Luigi Lo Monaco, baritone. At the end of the concert the orchestra and choir joined forces for Borodin's 'Polovetian Dances' from 'Prince Igor'. A rollicking performance of the 'Dance of the Comedians' from 'The Bartered Bride' was given as an encore.

Symphony Returns

After a short tour downstate, the Illinois Symphony resumed its regular Monday evening concerts at the Great Northern Theater on the evening of Nov. 25. Ralph Rose conducted and Mae Yampolski appeared as piano soloist. The program opened with a first Chicago performance of Zoltan Kurthy's Overture. This was followed by Rimsky-Korsakoff's Suite, 'Sheherazade'. After the intermission Franck's 'Piece Heroique', orchestrated by Irvin Fischer, Chicago composer, was heard. Miss Yampolski played the Fifth Concerto by Saint-Saëns.

On Dec. 2 Mr. Solomon conducted an all-Sibelius program in honor of the Finnish composer's seventy-fifth birthday. The rarely heard 'Rakastava' suite for strings, the Symphony No. 5 and the Violin Concerto were presented. David Moll, of the Chicago Symphony, was soloist in the Concerto.

An all-Gershwin program, with Oscar Levant as piano soloist, and Frank

Black conducting a symphony orchestra, was presented by the Chicago Wellesley Club on Dec. 1 in the Auditorium Theater.

Mr. Levant played the Concerto in F and 'Rhapsody in Blue.' He was warmly applauded by the audience. B.

SYMPHONY ENLISTS EMINENT SOLOISTS

Kreisler and Hofmann Appear Under Baton of Hans Lange—Two New Works Given

Chicago, Dec. 16.—Fritz Kreisler, violinist, was soloist with the Chicago Symphony in its Thursday-Friday concerts of Dec. 12 and 13. Hans Lange conducted.

There was a big demonstration when Mr. Kreisler appeared on the stage. He played the Bruch G Minor Concerto. Mr. Kreisler's mastery of every musical and technical problem in violin playing is such an old story, that one is apt to take it for granted by this time. It is impossible, however, not to be stirred anew by the wonder of music itself when Fritz Kreisler is playing it.

The rest of the program was extremely interesting too. Remi Gassman's new Symphonic Overture in G Major, written especially for the Chicago Symphony's Jubilee season, was heard for the first time. Written, at Frederick Stock's suggestion, to serve as an opening work on a symphony program, it proved engaging on first hearing. It is written in a bold vigorous style. Mr. Gassman, who now lives in Chicago, appeared after the playing of his overture to receive the cordial applause.

'The Walk to the Paradise Garden' from 'A Village Romeo and Juliet', by Delius, Fantasie on Russian Themes for violin and orchestra, by Rimsky-Korsakoff, and Tchaikovsky's Symphony No. 5, were the other items on the program. Hans Lange brought to the symphony a musical and emotional excitement overpowering.

Josef Hofmann, pianist, was soloist with the orchestra Dec. 5 and 6. He played the Beethoven Concerto No. 5 in E Flat.

Mr. Hofmann's playing, usually coldly perfect, communicated something more than it ever did before. The whole concerto had a fine silken quality. The second movement was ineffably beautiful, and the last was played with a dizzying abandon.

Mr. Lange conducted Schumann's Overture to 'Manfred', followed by 'Fable of the Hapless Folk-Tune', written by Eric DeLamar, former associate conductor of the Chicago Symphony. Mr. DeLamar dedicated this work "To My Friends of a Great Orchestra". Each part is marked specifically: the first, to Robert Lindemann, clarinetist; the second to Ernest Liegl, flutist; the third to Clarence Evans, violinist; the fourth to the memory of Edward Llewellyn, trumpeter; the fifth to Florian Mueller, oboist; the sixth to Franz Esser, violinist; the seventh to Hugo Fox, bassoonist; and the eighth to Murray Gibbon, not a member of the orchestra, but a collector of Canadian folk songs. After the playing of 'Fable of the Hapless Folk-Tune', Mr. Lange requested the orchestra men to whom parts were dedicated to rise from their places. He then led an exhilarating performance of Manuel de Falla's Interlude and Dance from 'La Vida Breve'. B.



Walter Aschenbrenner



Izler Solomon

WORK BY SCHÖNBERG RECEIVES PREMIERE

Louis Krasner Offers First Performance of Violin Concerto Under Stokowski

PHILADELPHIA, Dec. 17.—The first performances anywhere of a new Violin Concerto by Arnold Schönberg was given at the Philadelphia Orchestra's concerts of Dec. 6 and 7 with Leopold Stokowski conducting. The program:

'Night on Bald Mountain'—Mussorgsky-Stokowski
Symphony No. 7.....Sibelius
Concerto for Violin and Orchestra..Schönberg
Soloist: Louis Krasner
Prelude and Love-Death from 'Tristan and Isolde'.....Wagner

Completed four years ago at the composer's home in Hollywood and in three movements, Poco allegro, Andante grazioso, and Allegro, the Schönberg opus impressed at once by its immense technical difficulties (in the orchestral texture as well as the writing for solo instrument) and its many striking and disconcerting features of structure and musical idiom; the latter are expressive of the Schönbergian philosophy of musical esthetics and practice based on the twelve-tone system and its extreme ramifications. An analysis of the system and its application in the concerto is not within the province of this article; anyone sufficiently interested may obtain the work, which is published.

As music per se, the concerto afforded little that was acceptable in the commonly understood sense of that term, the general effect being disagreeable and displeasing even to those well-acustomed and hardened to the harmonic acerbities, jerky rhythms, and ungracious melodic lines of much "modern" music—music which, alas! too often derives from experimentation rather than inspiration, and seems created for "sects" and "schools" rather than for the intelligent person who scarcely seeks a valid and artistic expression of emotion and beauty, even if these be bitter and tragic.

Stokowski as Prophet

The publication was an accomplishment for all concerned. Mr. Krasner, who appears to have a predilection for "modern" works (he introduced the Berg concerto here some seasons ago), is to be commended for his fortitude in memorizing the composition and mastering its truly formidable executive and interpretative problems. The audience recognized his remarkable achievement with great applause. Mr. Stokowski and the orchestra collaborated effectively, the conductor apparently taking the business very seriously. At the Saturday evening concert the "spirit moved him" to assume the role of exegesis and prophet, saying the concerto was "great music" and would some day be acclaimed as such. He also suggested that some who gave audible vent to their disapproval during the course of the performance, leave the hall.

Scheduled in honor of the composer's seventy-fifth birthday, the Sibelius symphony was one of the program's most gratifying contributions. Brilliant and colorful, Mr. Stokowski's version of the Mussorgsky music, was a vehicle for orchestral virtuosity and some gorgeous tonal effects, and the Wagner excerpts had fervid and eloquent utterance, in the best Stokowski manner.

Ormandy Returns

Returned from a brief vacation, Eugene Ormandy resumed his conductorship of the Orchestra with the concerts

Philadelphia

By WILLIAM E. SMITH

on Dec. 13 and 14, and was enthusiastically welcomed by both audiences. Scoring a great success as soloist, was the Negro baritone, Paul Robeson. The program:

'Don Juan'.....Strauss
'The Emperor Jones'.....Gruenberg
Music from Act II
'Lord Jesus, Hear My Prayer'
'Boris Godunoff'.....Mussorgsky
Death scene: 'Farewell, My Son'
'Varlaam's Ballad'
Mr. Robeson

Symphony No. 2, in D.....Brahms

Mr. Robeson's rich and sonorous voice, together with his exceptional powers as an actor, made vital his interpretations. Especially thrilling were the 'Emperor Jones' excerpts, which had in Mr. Robeson not only a fine singer but an exponent famous for forceful portrayal of the character in Eugene O'Neill's play—the basis for Gruenberg's opera. The 'Boris' excerpts, sung in Russian, were also admirable. Mr. Robeson's art in these, as in the 'Emperor Jones' music, was exercised with splendid support by Mr. Ormandy and the orchestra.

The familiar Strauss tone poem had a meaty and vigorous reading and the performance of the Brahms symphony disclosed Mr. Ormandy and the orchestra at their peak.

With the exception of the Brahms symphony (replaced by Beethoven's 'Eroica') the program was repeated on

Dec. 16 at the fourth concert in the Monday evening series. Mr. Robeson was again the recipient of great ap-



Louis Krasner

plause and supplemented his scheduled offerings with three encores, 'Water Boy', 'Scandalize Ma Name', and 'Old Man River'.

ANCIENT MUSIC SOCIETY HOLDS FESTIVAL

Stad Group Offers Three Programs of 15th, 16th and 17th Century Works

PHILADELPHIA, Pa., Dec. 16.—The American Society of the Ancient Instruments, Ben Stad, founder and director, gave its thirteen annual festival in the Grand Ballroom of the Ritz-Carlton on Dec. 4 and 5 with three programs of music of the fifteenth, six-

teenth and seventeenth centuries. Consisting of Jo Brodo, pardessus de viole; Ben Stad, viole d'amour; Josef Smit, viole de gambe; Maurice Stad, basse de viole, and Flora Stad, harpsichord, the Society displayed the accustomed fineness of ensemble and tone, as well as an interpretative unity gained through years of association in a specialized field of chamber-music, to which the group devotes its energies.



PLAYERS OF ANCIENT INSTRUMENTS

The Members of the American Society of the Ancient Instruments Are (Left to Right), Flora Stad, Harpsichord; Ben Stad, Founder and Director, Viole d'Amour; Josef Smit, Viole de Gambe; Maurice Stad, Basse de Viole; Jo Brodo, Pardessus de Viole

teenth and seventeenth centuries. Consisting of Jo Brodo, pardessus de viole; Ben Stad, viole d'amour; Josef Smit, viole de gambe; Maurice Stad, basse de viole, and Flora Stad, harpsichord, the Society displayed the accustomed fineness of ensemble and tone, as well as an interpretative unity gained through years of association in a specialized field of chamber-music, to which the group devotes its energies.

Participating were soloists and assisting artists, including Elizabeth Wysor, contralto; Julea Stad, harpsichordist;

'Jubilate Domino', a solo cantata by Buxtehude; 'Dido's Lament' from Purcell's 'Dido and Aeneas', and items by Morley and Boyce. The elaborate obbligato for viole de gambe in the Buxtehude work was expertly played by Mr. Smit. A harpsichord concerto by Dittersdorf showed Julea Stad a skillful soloist, and other works included a Suite in A Minor by Telemann, a Concerto Grosso by Sammartini, pieces by Mouret, Lully, Alessandro Scarlatti, and a Suite of old Dutch airs by anonymous
(Continued on page 33)

RACHMANINOFF GIVES RECITAL IN ACADEMY

Local Musicians Also Appear in Concerts—Choruses Add to Music Calendar

PHILADELPHIA, Dec. 20.—Appearing in the Philadelphia All-Star Concert Series of the Emma Feldman management, Sergei Rachmaninoff was greeted in the Academy of Music on Dec. 5 by a capacity audience. Beethoven's 'Appassionata' sonata, Liszt's setting of Bach's A Minor prelude and fugue, three Liszt etudes, Schubert and Chopin pieces, and the pianist's own Etude-Tableau were listed.

Continuing a series of recitals, the Zeckwer-Hahn Philadelphia Musical Academy presented Alvin Rudnitsky, violinist, on Dec. 4. Waldemar Liachowsky was at the piano. Iso Briselli, violinist, assisted by Hellmut Baerwald, pianist, played at the Settlement Music School Dec. 4.

Guy Marriner, pianist and lecturer, inaugurated a series of recitals under the auspices of the Department of Music of the University of Pennsylvania on Dec. 4. Heard for the first time anywhere was a sonata by R. Jacques Wilson, a student at the University. Mr. Marriner continued his series at the Franklin Institute on Dec. 8.

A pleasing concert in the Barclay ballroom on Dec. 11 enlisted Nette Marchand, soprano; Thaddeus Rich, violinist, and Arthur Hice, pianist. Miss Marchand's accompaniments were played by Guglielmo Sabatini.

The Guild Singers directed by Isadore Freed appeared in the Academy of Music Foyer on Dec. 4. Other recent choral programs were given by the Chorus of the Music Education Department of Temple University, Marjorie Jones conducting; the Oxford Singers Niles Martin, conducting.

STRING QUARTETS APPEAR IN SERIES

Curtis and Kaminsky Ensembles Are Heard in Recitals—New Orchestra Plays

PHILADELPHIA, Dec. 20.—On Dec. 11 in the Academy of Music Foyer, the Curtis String Quartet gave the fifth in a series of six concerts sponsored by the Chamber Music Society. Ravel's F Major Quartet and Schubert's Quintet in C Major, in which the Curtis players were assisted by the distinguished cellist, Felix Salmond, were heard.

Dec. 11 also brought the Kaminsky Quartet. Their program, in Houston Hall of the University of Pennsylvania, listed Mozart's Quartet in B Flat (the 'Hunt'); Haydn's Quartet in D Major, Op. 76, No. 2, and Beethoven's Quartet in C, Op. 59, No. 3.

The second concert in this season's 'Historical Series of Solo and Chamber Music' at the Curtis Institute of Music, presented a Haydn-Mozart program in Casimir Hall on Dec. 12, with pupils and graduate artists participating.

The New Center of Music Chamber Orchestra, with Joseph Levine conducting, gave an enjoyable concert in Town Hall on Dec. 15. Jeanne Behrend was the piano soloist in the Mozart 'Coronation' Concerto. The violin solos in the Mozart Divertimento in B Flat were played by Alvin Rudnitsky.

New York Concerts

(Continued from page 25)

gagingly delivered sketch of the origin and history of the Negro Spiritual, in which he stressed the spiritual sincerity and spontaneity with which the Negroes traditionally have expressed their religious experiences and emotional states in song. He also recalled his early association with Antonin Dvorak and the Bohemian composer's practical interest in those songs.

Had the succeeding concert been maintained on the level established by Mr. Burleigh's address it might have been a memorable evening. As it was, a program obviously intended to offer a cross-section of Negro music, with the exception of a group of picturesque Western cowboy songs, sung with exuberant gusto by Tony Kraber, contained practically nothing that was representative of the better Negro music. The only spirituals offered were free adaptations by Albert Moss which, sincerely and effectively sung though they were by Laura Duncan, were not to be compared with the original models, and the subsequent contributions of Harlem night-club "blues" and modern work-songs from the South reduced the program to the antipodes of the artistic tone set for it at the beginning.

New Friends of Music

One cannot imagine three compositions more different in style and content than those which made up the program of the eighth concert of the New Friends of Music in the Town Hall on the afternoon of Dec. 8: Schubert's Piano Quintet in A Major, Op. 114 (the 'Forellen' Quintet); Debussy's three pieces for two pianos, 'En Blanc et Noir'; and Sibelius's String Quartet in D Minor, Op. 56, 'Voces Intimae'.

Schubert's limpid and delightful music was beautifully played by Jacques Gordon, violin; William Lincer, viola, and Fritz Magg, 'cello, of the Gordon Quartet; and Morris Tivin, double bass, with Karl Ulrich Schnabel at the piano. It is not easy to blend the piano parts of Schubert's chamber music with the strings, for they must be kept light and yet never degenerate into a characterless murmur. Mr. Schnabel maintained an admirable tonal balance, and played with rhythmical vitality and a sensitive feeling for phrase.

In the Debussy pieces, Mr. Schnabel was joined by his wife, Helen. They played this subtle, evasive music exceptionally well, apart from a tendency to over-emotionalize it, as in the case of the wonderful melody in the second piece, which is dedicated to the memory of Lieutenant Jacques Charlot, killed in action on March 3, 1915. This melody needs no pauses or dramatic hesitations; it is far more effectively played straight. 'En Blanc et Noir' has no punch; it does not dazzle or deafen the listener; but it is the product of a supremely imaginative and curious musical nature.

Samuel Weiss, second violin of the Gordon Quartet, joined his colleagues in the

performance of Sibelius's Quartet, 'Voces Intimae', which was played in honor of the Finnish composer's seventy-fifth birthday. S.

Margaret Sittig, Violinist

Margaret Sittig, violinist, appeared in the Carnegie Chamber Music Hall on the evening of Dec. 5 with Frederick V. Sittig at the piano. Her program included the Sonata in D Major by Stradella; Lekeu's Sonata; Vioti's Concerto in A Minor, No. 22; Dambois's 'Vieille Chanson'; a Mozart Minuet; Sibelius's Nocturne; a Granados Spanish Dance arranged by Kreisler; Sea Murmurs by Castelnuovo-Tedesco, arranged by Heifetz; and Smetana's 'From the Homeland', No. 2. Miss Sittig played with taste and solid musicianship. She was greeted by an audience of good size and marked cordiality. R.



Margaret Sittig

Arion Singing Society

The Arion Singing Society of Brooklyn gave its seventy-fifth anniversary concert in Carnegie Hall on the evening of Dec. 8 with Herbert Fiss conducting. The various groups participating were the Arion Male Chorus, the Arion Ladies' Chorus and the Arion Mixed Chorus. Assisting artists included Pietro Yon, organist; Mary Moore-Magee, coloratura soprano; and Mary Charlotte McClung, flutist. Accompanists for the Society were Edith Wiederhold and Edith Henry.

The program opened with Bach's 'Komm süßer Tod', sung by the male chorus with Mr. Yon at the organ, in memory of the deceased members of the organization. Later in the evening the chorus gave the first performance of Bartosch's 'Wartburg', which is dedicated to the Arion Society and to Ferdinand L. Feuerbach. The Arion Mixed Chorus was heard in Mr. Yon's 'Gesu Bambino', with Mario Rankel as baritone soloist and Mr. Yon at the organ, and in other works. Miss Moore-Magee sang compositions by Donizetti, Schubert, Strauss and Saint-Saëns. The Ladies Chorus offered works by Mozart, Dorn, Reger, Tchaikovsky-Bornschein and Jessel. R.

Jascha Heifetz, Violinist

Emanuel Bay at the piano, Carnegie Hall, Dec. 7, afternoon:

Sonata in G, No. 2.....Grieg
Chaconne.....Bach
Sonata No. 10 in G.....Beethoven
'O Canto do cyane negro';
'A Mariposa na luz'.....Villa-Lobos
'Corcovado'.....Milhaud
'Huella'.....Aguirre-Heifetz
'Ao pe da fogueira'.....Valle-Heifetz
Two Spanish Dances; Romanza
Andaluz; Zapateado.....Sarasate

Mr. Heifetz played impeccably, as far as technical matters went, and his large audience gave every evidence of enthusi-

asm, but he was decidedly in a non-communicative mood, musically speaking, at this recital. The Grieg sonata is charming in its unaffected lyricism, and it was flawlessly done by Mr. Heifetz and Mr. Bay, its effusiveness properly restrained and its florid passages beautifully balanced. Mr. Heifetz played the Chaconne with a magnificent mastery of its technical aspects, but one missed in his performance, splendid as it was, the spiritual glow of Bach's music. Again in the Beethoven sonata, despite playing of exquisite tonal beauty and finish, one felt that the violinist was turning out a concert performance rather than rediscovering the music in a truly creative way.

Of the Villa-Lobos pieces the first is undistinguished, but the second, which depicts the struggles of a moth attracted by a light, is a brilliant stroke of virtuosity and Mr. Heifetz played it with exciting ease. The only other works on the second half of the program which escaped banality were Milhaud's 'Corcovado' and the piquant little 'Huella', which Mr. Heifetz had to repeat. Mr. Bay's accompaniments were expert throughout the recital. Several encores were demanded. S.

Marjorie Lawrence, Soprano

Felix Wolfes, accompanist. Percy Grainger, piano and guitar; Henry Cowell, guitar; The Willem Durieux String Ensemble. Carnegie Hall, Dec. 13, evening:

'Divinités du Styx' from 'Alceste'.....Gluck
'Vier Ernste Gesänge'.....Brahms
'Shepherd's Bower'.....Arr. by Warlock
'Laundryman'.....Bernstein
'A War Lullaby'.....Carpenter
'Miranda'.....Hageman
'Les Berceaux'.....Fauré
'La Vague et la Cloche'.....Duparc
'Malurous qu'ou Fenno'.....Canteloube
'Willow! Willow!' for voice, harp and four strings.....Arr. by Grainger
'Hubby and Wife' for voice, two guitars and 'cello.....Arr. by Grainger
'Shallow Brown' for voice, clarinet, horn, euphonium, piano, reed-organ and seven strings.....Arr. by Grainger

Miss Lawrence arranged this concert in aid of Bundles for Britain, but that organization, as the singer explained in a short speech, had cancelled its connection on account of the death of Lord Lothian. The proceeds of the concert, however, would be given to another British war charity, which one, to be decided upon later.

The Metropolitan soprano's vivid interpretation of Alceste's Invocation is not unfamiliar, she having sung it before, in a Town Hall recital. It was impressive, tonally and interpretatively. The Brahms songs, dealing in contemplative philosophizing with Death, were not inappropriate and were well given. The third group, in lighter vein, won much applause as did the French songs.

Much interest was evinced in Mr. Grainger's arrangements of things familiar and unfamiliar. Following the Brahms songs, Miss Lawrence offered Cyril Scott's 'arrangement' of 'Au Clair de la Lune' and later, 'Annie Laurie' and 'Danny Boy'. Many compatriots of Miss Lawrence and Mr. Grainger were present and signified their delight with frequent 'cooee's. The audience as a whole, also, was highly appreciative. H.

Fritz Kreisler, Violinist

Carl Lamson, accompanist. Carnegie Hall, Dec. 15, evening.

Sonata in D.....Handel
Sarabande and Gigue (from Sonata in D).....Bach
Concerto in E Minor.....Conus
Suite, incidental music to 'Much Ado about Nothing'.....Korngold
'La Fille aux cheveux de lin'.....Debussy-Hartmann
'Pregiera'.....Rachmaninoff-Kreisler
'Hymn to the Sun'.....Rimsky-Korsakoff-Kreisler
'Russian Fantasy'.....Rimsky-Korsakoff

Mr. Kreisler was in fine fettle to prove again that he is a master technician as well as the most sensitive and personal of violinists on this occasion, his second recital of the current season. His large audience respected his show pieces and patiently waited for the smaller works in which this violinist has always been without peer.

The opening Handel Sonata afforded Mr. Kreisler two opportunities to reveal his peculiar genius; the Adagio and the Largo movements. He did not neglect

them, but played them with sure, strong bowing, his fingers producing the famous Kreisler tone without infringing upon the classic style requisite to this work. Both Allegros were projected with accuracy and fire, replete with all the vitality that is Handel.

The Bach Sarabande and Gigue for violin alone were excellently played, but to some it remains a scholastic exercise irrespective of the brilliance of performance. Mr. Kreisler obviously admires the Concerto, and gave a great deal of love to his reading of it. The work is full of sweeping melodies and demands occasional pyrotechnics. However it never seemed to rise above the routine.

The four excerpts from the incidental music to 'Much Ado about Nothing' are "sweet music". They lay no claim to real importance, but are violinistic in the extreme. The zestful 'March of the Watch' and the humorous 'Hornpipe' were especially entertaining, and were thoroughly enjoyed by both the performer and the auditors.

Mr. Kreisler's transcription of the Prayer for Rachmaninoff's second piano concerto and the preceding Debussy work, transcribed by Arthur Hartmann, are felicitous to the originals, remaining beautiful music and becoming exceptional violin pieces. The arrangement of 'The Hymn to the Sun' is even more ingratiating, and its performance formed the high point of the evening's concert. The delicate rhythmic flow of this music, its slight oriental color and its rare theme make it good stuff for the violinist. Unfortunately the 'Russian Fantasy' seemed rather long and drab in comparison. Encores were required, of course, and the audience went away, unwillingly but well pleased. K.

The Trapp Family Singers

Dr. Franz Wasner, conductor. Town Hall, Dec. 15, afternoon:

'Adeste Fideles'.....Portogallo
'Kyrie' and 'Agnus Dei' from 'Missa brevis'.....Palestrina
Quem vidistis pastores'.....Richard Dering
'Vom Himmel durch die Wolken'.....Leonhard Lechner
'Fahren wir froh im Nachen'.....Giovanni Gastoldi
'Herzallerliebste Maedel' ('O cara Madonna').....Orlando di Lasso
English Folksong, 'Just as the tide was flowing'.....Arr. by R. Vaughan Williams
Trio for Alto and Tenor Recorders and Viola da gamba.....Werner von Trapp
'Jesus, Joy of Man's Desiring'.....J. S. Bach
'Es ist ein Ros' entsprungen'.....M. Praetorius
Austrian 'Laendler'.....
Arranged for recorders and viola da gamba by F. Wasner
Tyrolean Carol, 'Hirten, auf um Mitternacht'.....Arr. by F. Wasner
English Carol, 'All in the Morning'.....Arr. by R. Vaughan Williams
Tyrolean Carol, 'Shepherds, Quickly Wake'.....Arr. by F. Wasner
Stille Nacht'.....Franz Gruber
'The Hunter', from 'Marienlieder'.....Brahms
Children's Blessing'.....Franz Wasner
English carol, 'God rest ye merry, gentlemen'.....Arr. by F. Wasner
Swedish Dance Carol, 'Yuletide is here'.....Arr. by Katherine K. Davis

At the second of their series of three Christmas concerts the unique Trapp Family gave another of their delectable and stimulating demonstrations of family music-making developed in accordance with the highest artistic standards. Their musical versatility found a special outlet in the third group, where the recorders and the viola da gamba were employed both for the trio composed by the Baron von Trapp and Conductor Wasner's arrangement of old Austrian folk-dance melodies and for the instrumental parts of Bach's 'Jesus, Joy of Man's Desiring' cantata and the accompaniment to the Praetorius chorale.

Nothing was lovelier than the singing of the three opening numbers, in which the fresh, pure voices blended with chaste beauty of effect, or that of 'Just as the tide was flowing' in the Vaughan Williams arrangement. In this, as in the other compositions sung in English, the clarity of the English enunciation was something to marvel at. Then after the intermission the staging of an old Austrian Christmas custom as a framework for the carols again brought on unwonted picturesque charm to the Town Hall stage, unlighted excepting by the sparkling Christmas tree and the lanterns carried by the singers.

(Continued on page 32)

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KOUSSEVITZKY PAYS HOMAGE TO SIBELIUS

Conducts Finnish Composer's Second, Sixth and Sev- enth Symphonies

BOSTON, Dec. 18.—With the name of Jan Sibelius uppermost in the thoughts of the musical world this month, it was appropriate that Dr. Koussevitzky and the Boston Symphony should honor the seventy-fifth birthday of this great, living composer on Dec. 6-7 by offering programs devoted entirely to his works. Dr. Koussevitzky selected the following trio of symphonies:

ALL-SIBELIUS PROGRAM
Symphony No. 6, Op. 104; Symphony No. 7,
Op. 105 (in one movement); Symphony
No. 2, Op. 43.

During the season of 1932-33, Dr. Koussevitzky presented the seven symphonies by Sibelius. Each succeeding year, Bostonians have heard at various concerts, at least one, and sometimes two or three, of the Finnish composer's symphonies, in addition to tone poems. Prior to this pair of programs, symphony patrons have not been granted the opportunity for so intimate a comparison of this specific trio of symphonic works. The study was rewarding. It revealed the several facets of the Finnish composer's art with remarkable clarity.

When Dr. Koussevitzky has concluded a performance of a Sibelius Symphony, there can be slight doubt but that he has been in rapport with the composer and his music. Whether or not this is always evident to the listener depends largely upon the degree to which the listener is prepared to receive the music. What is most apparent to the discerning is the restraint with which Sibelius proffers his symphonic tales: no surface chatter, and very little superfluous iteration.

Players in Top Form

One may scarcely give higher praise to the performance of this anniversary program than to write that orchestra and conductor were in top form. As the symphony connoisseur is well aware, the Sibelius sixth does not possess the direct tonal appeal of either the fifth or the second. It is pure symphonic writing in the strictest sense of the term. It has almost no singable melody, but its thematic fragments are amenable to vast manipulation. This same type of manipulation, it might be recalled, also distinguished the Beethoven seventh, so recently heard at these concerts, and to the reviewer at least the Sibelius sixth and Beethoven seventh reveal a fundamental similarity of musical thought expressed, of course, in the idiomatic language of the individual composer.

Despite a keenly penetrating performance of both the sixth and the seventh Sibelius symphonies, the audience reserved its real ovation for the reading of the second, with its steadily mounting climax in the surging finale.

The second program in the Monday-Tuesday series by this orchestra brought Paul Makovsky (Makanovitzky) for his Boston debut with the orchestra, Dr. Koussevitzky conducting the following program:

'Classical' Symphony, Op. 25.....Prokofiev
Violin Concerto in D, Op. 77.....Brahms
Symphony No. 5, Op. 47.....Shostakovich

If applause be a criterion, interest is as keen as ever in the Prokofiev "little" symphony, but the attention of the audience centered on the appearance of the nineteen-year-old violinist who has it seems, for expediency's sake curtailed

his family name. Upon this occasion he revealed interpretative eloquence and a fine tone. There were moments



Paul Makovsky

when the voice of the solo instrument became submerged in the flow of accompanying orchestral tone, but in all it was an agreeable musical experience for the young violinist's audience, which gave him an ovation at the conclusion of his performance.

The Shostakovich symphony was so impressively performed that the listener might have been persuaded once more that it was superior music. Dr. Koussevitzky has an illuminating touch. Needless to report, conductor and orchestra received continued applause at the conclusion of the brilliant performance.

FORTNIGHT BRINGS RECITAL PROGRAMS

Society of Early Music and Apollo Club Heard—Visiting and Local Artists Welcomed

BOSTON, Dec. 16.—A fair grist of concerts and recitals have claimed the attention of Bostonians during the past two weeks. The Society of Early Music gave its first concert of the season in the recital hall of the Women's City Club, the program being provided by Paul Federowsky, descant viol; Albert Bernard, treble viol; Alfred Zighera, viola da gamba; Gaston Dufresne, violone, and Putnam Aldrich, harpsichord. Olga Averino (Federowsky) soprano, was the soloist and as usual, the program was off the beaten track. Works were by Matthew Locke, August Kuhnel, Francois Couperin, Frescobaldi, John Dowland, Franz Tunder and Johann Staden.

In Jordan Hall, the Apollo Club, Thompson Stone conductor, has given the opening concert of its present season, with Emma Beldan, soprano, assisting. The club offered a program of familiar choral works and Miss Beldan pleased her listeners with two groups of songs, one in German, the other in English.

Conflicting dates prevented our attendance at the initial concert in the Youth Series inaugurated by Wheeler Beckett on Dec. 4, in Sanders Theatre, Cambridge, but Mr. Beckett reports that over 700 youngsters flocked to the first concert, played by an orchestra composed of Boston Symphony players conducted by Mr. Beckett. This means that an almost capacity audience heard the Mozart Overture to 'The Marriage of Figaro,' the Haydn Symphony in G, Op. 88 and Prokofiev's 'Peter and the Wolf' with Richard Hale in his customary role of narrator.

At the Hotel Statler, Marian Anderson was heard in a program of miscellany, whereby the Boston School of Occupational Therapy benefited. Franz Rupp supplied discriminating piano accompaniments, and Miss Anderson received her usual ovation from a capacity

audience, which applauded unreservedly.

George Copeland has played a recital of piano works in Jordan Hall, including some Spanish works which of late years have concerned this pianist. Mr. Copeland was enthusiastically applauded.

A capacity house has also applauded the art of Richard Crooks, heard in recital in Jordan Hall on Dec. 8. Mr. Crooks had the assistance of Jean Bedetti, first 'cellist of the Boston Symphony, who played an enjoyable group to the piano accompaniments of Leo Litwin. Frederick Schauwecker assisted Mr. Crooks as accompanist.

In Jordan Hall also, Francis Flanagan, violinist, was heard in a recital of works by Bach-Franco, Raff-Jonas, Tartini, Papini, Kreisler and others. W. Kenneth Bailey was the accompanist.

Generous applause rewarded Jean Tennyson, soprano, and Alexander Sved, the new Metropolitan Opera baritone, at their joint recital in Jordan Hall. Otto Herz supplied distinguished piano accompaniments for each singer. Individual groups of songs and operatic arias formed the program. Miss Tennyson had taken considerable pains to make her portion of the program as finished as possible. She sang with surety and sans word-book or score. It was unfortunate for her interpretation that the voice was not always a pliant instrument. Top notes were frequently pinched and unresonant, and it was apparent that she was not making the most of her resources. Her best work was accomplished in 'The Swan' by Grieg. Mr. Sved possesses a fine instrument, very even throughout its gamut and used with intelligence. He may be said to have arrived after the singing of Schubert's 'Mondnacht,' beautifully accomplished, and of the arias he essayed, the 'Largo al factotum' from Rossini's 'Barber of Seville' revealed the singer in the best form of the evening.

Eva Gingras, soprano, with Albert Gingras at the piano, offered a program of miscellaneous songs in Jordan Hall. Miss Gingras won the regard of her audience in items by Gretry, Mozart, Schubert, Fauré and Koechlin.

Ruth Culbertson, pianist, appeared in a recital of piano music to illustrate the dance, as the first event in a series planned by Hans Wiener, prominent Boston dancer and choreographer. Mr. Wiener recently remodelled his studio to provide comfortably tiered seats, and he now courageously proposes to offer a series of chamber dance concerts during the Winter. Miss Culbertson's recital was a musical prelude to the series, and the pianist offered the Bach French Suite in G, Beethoven-Busoni 'Ecosaisies,' 'Papillons' by Schumann, four Mazurkas by Chopin, the Sarabande and Puerto del Vino by Debussy and Three Dances from 'Le Tombeau de Couperin' by Ravel.

In Jordan Hall, the Trapp Family Singers delighted a house completely sold out. Their program on Dec. 12 comprised works by Palestrina, Richard Dering, Hans Hassler, Monteverdi, Mozart, Sibelius and others, together with works for four Recorders, Viola da Gamba and Virginal. Additional pleasure was given by the singers in a group of Styrian, Carinthian and British folksongs. This was one of a group of events sponsored by Aaron Richmond this season.

N. Y. PHILHARMONIC PAYS VISIT TO HUB

Barbirolli Conducts Annual Concert with Rudolf Serkin as Soloist

BOSTON, Dec. 17.—On Dec. 4, Symphony Hall housed the Philharmonic-Symphony of New York for a concert conducted by John Barbirolli. Rudolf Serkin was the soloist, and the program:

Chaconne in G Minor (Sonata No. 6)
Purcell-Barbirolli
(First performance in Boston)
Piano Concerto, Op. 83, No. 2.....Brahms
Symphony in C, No. 7.....Schubert

This visit of the New York orchestra was announced as "its annual concert" in Boston. The word should be pleasing to those who enjoy orchestral music and in addition, take satisfaction in being able to observe the work of orchestras other than the home group. This orchestra has a distinguished background; it has had distinguished leadership and for all practical purposes the statement that it is now in its ninety-ninth season may be accepted.

More important than its age, however, is the present quality of its performance. Mr. Barbirolli took over the leadership of the orchestra when it was at one of the peaks of its success. He assumed a difficult position and attacked his various problems with enthusiasm. The friends of the orchestra were prepared to allow him a space of time in which to settle to his task. Those who hear the orchestra infrequently might justifiably feel that the time was at hand for some definite improvement in performance since it was last heard here. It is regrettable that such improvement is not too apparent. Extenuating circumstances may have been responsible for the technical slips which occurred during the evening, but in the matter of interpretation there should have been no faltering. Mr. Barbirolli's reading of the Schubert for instance, was clear cut and decisive; one could easily discern that he understood the value of good phrasing, clean attacks and releases, but the poetical values were not sufficiently in evidence. The performance lacked finesse and too frequently fell into mere pedestrianism.

The Purcell Chaconne appeared to suffer primarily from the over-enthusiasm of its arranger. The transcription was interesting chiefly as an exercise in sonorities and not as an exposition of the music of Purcell, the piece being originally written for two violins, viola da gamba and bass continuo.

Mr. Serkin's performance of the Concerto was electric, to use a much-abused word. This technique is ever amazing; his touch is sure and his timing perfect. In brilliant passages, his performance sparkles. Only during the moments when the poesy of a work should come uppermost does he appear to become self-conscious and not completely in accord with the composer. The audience gave Mr. Serkin a tumultuous ovation. It also demonstrated warm affection for the visiting orchestra and its conductor.

Teaneck Symphony Plans Concerts

TEANECK, N. J., Dec. 20.—The Teaneck Symphony Society, Otto Radl, conductor, scheduled three concerts for its fourth season. The first on Dec. 6 enlisted the services of Anton Bilotti, pianist, as soloist. The remaining programs will be on Feb. 7, with Germaine Bruyere, soprano, as soloist; and on April 25, when Michael Bartlett, tenor, will be heard.

Orchestras in New York

(Continued from page 10)

art, which has many mansions, not all of them gleaming with fresh paint and all modern improvements.

For Mr. Stiedry's conducting of the Schubert works one can speak only highest praise. He is, to sum the matter up, a Schubertian, and obviously one who understands the spirit of the old Vienna as well as other aspects of music and life very profoundly. The orchestra was completely at one with him, with splendid results.

S.

New School Chamber Orchestra

Rudolf Kolisch, founder and first violinist of the Kolisch Quartet, made his first appearance in America as a conductor at the New School for Social Research's fifth in a series of eight concerts played by the newly organized New School Chamber Orchestra in its auditorium on the evening of Dec. 11.

He conducted two works, Handel's Concerto Grosso in B Flat, which opened the evening's proceedings, and Béla Bartók's Music for strings, percussion and celesta. It was with the second of these that he revealed his keenest sympathies. Mr. Kolisch eschews unnecessary gesture; he orders the performance of music with economy of means and secures a maximum response from his players. The orchestra played well, very well for a group of performers so newly welded into a unit, but the auditorium in which the performances were given, though praised for its excellent acoustical qualities, is apparently too small to absorb all the tone that was drawn, upon this occasion at least, from a body of players as large as this orchestra.

In between the Handel and Bartók pieces, Mendelssohn's Octet for four violins, two violas and two cellos, was played by Mr. Kolisch, Werner Gebauer, Felix Khuner and Leon Rudin, violins; Kurt Frederick and Lotte Hammerschlag, violas; Stefan Auber and Fritz Magg, cellos. The audience was large and wholeheartedly enthusiastic. This first appearance of Mr. Kolisch as a conductor prompts the desire to hear him again in the same capacity, but in a different auditorium.

W.

Farbman String Symphonietta (Debut)

Harry Farbman, conductor. Soloists: Eudice Shapiro, violinist and Edith Schiller, pianist. Town Hall, Dec. 18, evening:

Sonata, Op. 5, No. 1.....Corelli-Betti
Two Pieces for string octet.....Shostakovich
Intermezzi Goldoni.....Bossi
Concerto for violin and piano and string quartet.....Chausson
'La Oracion del Torero'.....Turina
'Turkey in the Straw'.....George Steiner

Chalk up another highly promising and enjoyable debut. This group of fifteen young string players was organized last year and appeared as an accompanying ensemble but made its formal concert debut on this occasion. Mr. Farbman is the assistant concertmaster of Alfred Wallenstein's Sinfonietta and the members of the ensemble play regularly in smaller symphony orchestras or at radio stations. All are full of youthful enthusiasm and all are highly gifted musicians. They played with a brilliance of tone, a vivacity and color of style and a technical verve which made the audience sit up and take notice from the first few measures of the opening work on the program.

The Adolfo Betti arrangement of Corelli's sonata, originally written for violin, violone and cembalo, makes a brilliant show-piece and is superb music to boot. The Symphonietta, under Mr. Farbman's capable and unobtrusive guidance, played it with remarkable balance of tone and finesse. Shostakovich's prelude and scherzo for string octet show the composer as a master colorist and restless experimenter with timbres. The music is not very emotional or humanistic, but it is full of wit, imagination and originality of style. So well did the ensemble perform it, that the audience gave them an ovation.

The Bossi pieces, which are conceived in the style of the commedia dell'arte, are



Rudolf Kolisch (Left) and Béla Bartók, Composer, Whose Suite for Strings Mr. Kolisch Conducted at the New School

masterfully put together and sufficiently original in content to negate their occasional banalities. Miss Shapiro and Miss Schiller, who in private life is Mr. Farbman's wife, gave an excellent account of the Chausson Concerto, which in this case was performed with a full body of strings instead of the string quartet originally designated. The music is tedious and ordinary, but it has stretches of inspiration, of which soloists and ensemble took full advantage.

S.

Toscanini Honors Sibelius

NBC Symphony, Arturo Toscanini, conductor, Radio City, Dec. 7, evening.

ALL-SIBELIUS PROGRAM

Symphony No. 2 in D; 'Pohjola's Daughter'; Symphonic Fantasia; 'The Swan of Tuonela'; 'Lemminkäinen's Homecoming'; 'Finlandia'.

It was a memorable occasion when Arturo Toscanini made his first appearance of the season conducting the NBC Symphony in a broadcast concert honoring the seventy-fifth birthday of Jean Sibelius. The Finnish titan is being so honored by most of the symphony organizations of the land but the performance by Mr. Toscanini was unquestionably the most important.

The Second Symphony is probably the most popular major composition of the master, certainly it is one of his finest. There are many today who find Sibelius a "sonorous bore" but the question of his lasting place in music did not greatly concern the listeners. There are also those who believe that Mr. Toscanini does not catch the bardic poetry of Sibelius, but this too was relegated to limbo on this occasion.

There might be quibbling over the speed at which the conductor took the final

movement of the Symphony and it might be argued that others have given it a grander sweep, but the first and second movements have seldom received more stirring performances. And if 'Pohjola's Daughter' didn't quite "come off", 'The Swan of Tuonela' certainly did. 'Lemminkäinen's Homecoming' was exultant and rhythmically stunning and the epic reading of 'Finlandia' brought the evening to a rousing conclusion.

K.

Corigliano in Elgar Concerts

New York Philharmonic-Symphony, John Barbirolli, conductor; soloist, John Corigliano, violinist. Carnegie Hall, Dec. 14, evening:

Overture to 'Die Entführung aus dem Serail'.....Mozart
Violin Concerto in B Minor.....Elgar
'Le Sommeil de Lear'.....Debussy
(First time in New York)
Symphony No. 5 in C Minor.....Beethoven

Mr. Corigliano gave an admirably smooth and clean performance of the Elgar concerto. If he did not succeed in making it seem any shorter than its actual fifty minutes of playing time, this was to be chalked up against the longeurs of the work itself. True, a larger and more varied tone might have played a part in creating an interest not inherent in the composition, but it must be said that the performance was both an artistic and a sympathetic one.

The Debussy novelty, if a work now some thirty-six years old can be so designated, has been left unplayed in the past chiefly because it has nothing to add to the common store of Debussy knowledge. It is only a fragment of incidental music intended originally for use in conjunction with a production in Paris of Shakespeare's 'King Lear'. The score has its legitimate measure of charm, but presents nothing that is not duplicated in other works of the French exquisite. It was lovingly performed. The playing of the Mozart overture, on the other hand, was rough and haphazard in its integration. Beethoven received his ordinary due.

O.

Schuster Heard as Soloist

New York Philharmonic-Symphony, John Barbirolli, conductor; soloist, Joseph Schuster, cellist. Carnegie Hall, Dec. 15, afternoon:

Overture to 'Oberon'.....Weber
Concerto in D Major.....Mozart-Cassado
Mr. Schuster

Symphony No. 2 in D Major.....Brahms

Mozart wrote no concerto for 'cello, although piano, violin, flute, clarinet, bassoon, horn and trumpet tempted him in turn. The work played by Mr. Schuster was originally a horn concerto. As transformed for 'cello by Gaspar Cassado, with original cadenzas for each of the movements and various other changes in both the solo instrument part and the string accompaniment, it retains its original charm as music, though it loses something in tonal contrast. There is good reason to believe that if Mozart had composed this work for 'cello he would have had woodwinds in the supporting ensemble, so as to provide a larger measure of contrast between the solo instrument and the tonal background.



Joseph Schuster



John Corigliano

Mr. Schuster must be credited with a skillful and warmly sonorous performance. Some altogether admirable double-stopping is worthy of particular mention among the details. Mr. Barbirolli's accompaniment was smoothly and affectionately wrought.

The performance of the Brahms symphony was also well considered and well executed. The Weber overture made its customary brilliant effect.

T.

Orchestrette Classique Plays Miaskowsky Work

The Orchestrette Classique, with Frederique Petrides conducting, gave the second of a scheduled series of five concerts in the Carnegie Chamber Music Hall on the evening of Dec. 10.



Frederique Petrides

The novelty of the evening was Miaskowsky's Sinfonietta for string orchestra, which had its first New York performance. Solo parts were played by Hinda Barnett, concertmaster of the Orchestrette; Ruth Helmer, viola; and Olga Zundel, 'cello. Also heard at this concert was a repeat performance of Paul Creston's Concertino for Marimba and Orchestra, Op. 21, with Ruth Stuber as marimba soloist. The work was commissioned by Miss Petrides, and first played by the Orchestrette last April. The classical component of the program consisted of Mozart's 'Overture to The Marriage of Figaro' and Symphony in E Flat (K. 543), and Haydn's Symphony No. 73 ('La Chasse').

R.

Ganz Conducts Opening of Philharmonic-Symphony Elementary Series

With Rudolph Ganz conducting, the New York Philharmonic-Symphony gave the first concert of its Elementary Series in Town Hall on the afternoon of Dec. 9, with Gina Valente, pianist, and Theodore Cella, harpist, as soloists. The concert was the 190th event in the Young People's Series. The program included the first movement of Mozart's 'Eine kleine Nachtmusik'; a Minuet by Bolzoni; Grieg's 'Last Spring'; the Waltz from Tchaikovsky's Serenade for strings, Op. 48; Mr. Cella's reverie, 'Pensiero Lontano', with the composer as soloist; the first movement from Haydn's Concerto in D Major for piano and orchestra, with Miss Valente as soloist; and Grainger's 'Molly on the Shore'. The hall was filled with eager and somewhat obstreperous young listeners.

R.

Second Philharmonic Young People's Concert Given

The second of the Philharmonic-Symphony's Carnegie Hall concerts for young people, of which Rudolph Ganz is the conductor, was given on the morning of Dec. 14. The program was further enlivened by Paul Leyssac's narrating of the spoken parts of Prokofiev's 'Peter and the Wolf', which brought great delight to the youngsters. The orchestral portion was dedicated to the Overture form. It began with that to Weber's 'Oberon', which was followed by the third 'Leonore' Overture. The audience joined in the singing of 'Deck the Hall', and proceedings closed with the 'Tannhäuser' Overture.

D.



Harry Farbman Conducting the Farbman String Symphonietta, Which Made Its Debut in Town Hall on December 18

At The Metropolitan

(Continued from page 7)

child, was a much more appealing person, and sang with sensitive beauty. 'Un bel di' was vouchsafed its traditional applause, to acknowledge which the soprano deserted her sorrows long enough to bow condescendingly.

The letter scene was excellently done. Mr. Brownlee made the most of his opportunities both vocally and histrionically to the evident satisfaction of his listeners. Mr. Kullman's return in the third act was also pleasurable. Miss Petina sang and acted well as Suzuki and with Mme. Albanese in the flower song delivered the finest singing of the evening.

Joseph Urban's sets are still good sets, but they would look so much better with just a bit of retouching! Mr. Papi conducted with his usual concern for the singers, a concern which did not always prevent the orchestra from drowning them out.

K.

'Die Walküre' Has First Performance

Wagner's 'Die Walküre' was the opera chosen for the second performance of the Metropolitan's season on the evening of Dec. 4, and it found a capacity audience waiting to acclaim its entry into the season's lists. The cast was as follows:

Siegmund Lauritz Melchior
Hunding Emanuel List
Wotan Julius Huehn
Sieglinde Helen Traubel
Brünnhilde Kirsten Flagstad
Fricka Karin Branzell
Helmwige Maxine Stellman
Gerhilde Thelma Votipka
Ortlinde Irene Jessner
Rossweisse Doris Doe
Grimgerde Irja Petina
Waltraute Pearl Besuner
Siegrune Helen Olheim
Schwertleite Anna Kaskas
Erich Leinsdorf, conductor
Leopold Sachs, stage director

Helen Traubel as Sieglinde and Lauritz Melchior as Siegmund brought the first act to a deeply moving and magnificently sung climax and Kirsten Flagstad as Brünnhilde made an electrifying effect upon her entrance in the second act.

Mme. Flagstad's Brünnhilde has grown in dramatic stature with each season, for she is obviously an artist of the greatest simplicity and self-criticism. Her movement, her gestures, her conception of the role in every detail are now on a plane with her heroic singing. Nor will one forget the beauty of her pleading, "War es so schmachlich?", in that marvelous passage where Wagner silences the orchestra and the artist carries the whole dramatic intensity of the action in the tones of her voice.

Mr. Huehn's Wotan is an impressive figure, and will undoubtedly grow more so with the years. It is a part into which the singer can pour the experience and artistic accumulations of a lifetime. He was not in best vocal estate, but accomplished much singing of stirring sonority and power, especially in the scene with Fricka. Karin Branzell as the angry and short-tempered goddess was effective and Mr. List's Hunding is a familiar figure in the Metropolitan's Wagnerian household. The opera had its second performance on Dec. 16, when Mr. Leinsdorf conducted with a vitality and authority which had not always been present at the first hearing.

S.

'Samson et Dalila' Returns

After an absence of two seasons, Saint-Saëns's 'Samson et Dalila' returned on the evening of Dec. 6, the occasion marking the first appearance in North America of Risé Stevens as the naughty Philistine, and also the debuts in small roles of Emery Darcy, John Dudley and Arthur Kent.

The cast was as follows:

Dalila Risé Stevens
Samson René Maison
High Priest Julius Huehn
Abimélech Norman Cordon
An Old Hebrew Nicola Moscona
A Messenger Emery Darcy
First Philistine John Dudley
Second Philistine Arthur Kent
Wilfred Pelletier Conductor

Enthusiastic accounts had come from

Barzin Gives 'Pagliacci' as Opera Experiment



National Orchestral Association Presents
Leoncavallo's Opera
in Abridged Form
Without Chorus—
Young Singers
Heard—Orchestra
Plays Behind Scene
Drop—Frijsh Is Soloist
in First Half of
Concert

Left: A Glimpse of Howard Bay's
Scenic Drop for 'Pagliacci' and
Four of the Principals of the Opera.
Below, Leon Barzin, Conductor, with
Karl Kritz, Ensemble Coach (Left),
and Josef Turnau, Stage Director
(Right)

THE concert of the National Orchestral Association, Leon Barzin, conductor, at Carnegie Hall on the evening of Dec. 9, framed the first public performance of the society's new wing, its opera apprentice school. Leoncavallo's 'I Pagliacci' was the opera chosen for the initial venture and to it was devoted the second half of the evening.

The program opened with the overture to Wolf-Ferrari's 'The Secret of Suzanne' and this was followed by a group of songs sung by the assisting artist, Povla Frijsh: 'Tu lo sai' by Torelli, 'Danse macabre' by Saint-Saëns, 'L'invitation au voyage' by Duparc and Bloch's settings of Psalms 137 and 114. The orchestral prelude to the 'Psalms' was also given.

A high artistic standard was set for the occasion by Mme. Frijsh's singing, which was accompanied by the orchestra, the Wallace Goodrich and Vincent d'Indy orchestrations, respectively, being used for the Torelli and Duparc songs, while the composer's original was employed for the 'Danse macabre'. The Danish soprano was in good voice and sang all of her numbers with her familiar command of style and forceful communicative power, her interpretative eloquence reaching a climax in the Bloch 'Psalms'. The large audience recalled her repeatedly to receive its tribute of appreciation.

The performance of 'I Pagliacci' proved to be of an interesting and even provocative experimental nature. Some of the char-



Povla Frijsh, Soloist
with the Orchestra

acters reached and left the stage by a stairway leading up from the auditorium, and all the action took place on the strolling players' portable stage, or in front of it, before a backdrop on which were painted fragments of a mountain-top on one side of the façade of a church in the center, the material being of a translucence that permitted the orchestra seated behind it to be seen dimly. Mr. Barzin could be seen conducting by the audience though not by the singers, so an assistant conductor, Karl Kritz, was ensconced in a prompter's box at the footlights to relay the beat to them. The synchronization was remarkably accurate.

The Prologue was sung by Paul King, in



Newspictures

evening dress, instead of by the Tonio, who was impersonated by Hamilton Benz. Frederick Schweppe was a Canio of robust voice and Dorothy Sarnoff, a sprightly, and vocally agile Nedda, while William Hess was the Beppe, Frank Taylor, the Silvio, and Richard Deneau and Richard Reeves the First and Second Peasants. No chorus appeared and the performance was held down to an hour in duration. Had the costumes been less distractingly bizarre and run more closely to the accepted type, the musically spirited production would have created more illusion, but in its general effect it signaled an auspicious public inauguration of the Association's new activity.

C.

Buenos Aires of Miss Stevens's first appearance anywhere as Dalila, made at the Teatro Colon last Summer. That she fulfilled expectations in a great measure is undeniable. As in everything she does, her performance was carefully thought-out and its detail consistent. The voice itself is not quite large enough for some of the music, notably the canon with the High Priest in the final scene, but speaking qualitatively, it was always good. Miss Stevens hampered herself with an appalling aniline green costume in the first act and her remaining two dresses were of fabrics such as the ancient city of Gaza never could have seen.

Mr. Maison was not in his best voice. Mr. Huehn sang the High Priest's music with excellent tone throughout and Mr. Cordon, an artist even in diminutive roles, was probably the best Abimélech the theatre has seen and heard. Mr. Moscona's voice lacks the impressive quality necessary for the best exploitation of the Old Hebrew's part in the beautiful trio in the first act. The debutants all acquitted themselves creditably. Mr. Pelletier gave the

most unified performance of this ununified score which it has had in a long time. There were the usual ballets during the Spring Song and also in the temple scene, but the less said about them, the better.

H.

Baccaloni Makes Debut in 'Figaro'

Salvatore Baccaloni's initial appearance with the company was made as Bartolo in the Saturday matinee performance of 'Le Nozze di Figaro' on Dec. 7. Licia Albanese sang Susanna for the first time. Ettore Panizza conducted. The entire cast:

Count Almaviva John Brownlee
Countess Almaviva Elisabeth Rethberg
Susanna Licia Albanese
Figaro Ezio Pinza
Cherubino Jarmila Novotna
Marcellina Irja Petina
Basilio Alessio De Paolis
Don Curzio George Rasely
Bartolo Salvatore Baccaloni (debut)
Antonio Louis D'Angelo
Barbarina Marita Farrell
Two peasant girls Helen Olheim
Maxine Stellman

The charm and vitality of this Mozart revival, familiar from last year, again exercised its appeal for a huge audience. The

production remains substantially the same as last year, so that points of difference in this performance were the two newcomers to the cast. From the moment of Mr. Baccaloni's appearance as Bartolo, it was apparent that here is a buffo-baritone who deserves the name: a singing-actor capable of both finesse and broad humor, and a vocalist of no mean achievement. Other roles should give him even better opportunities to display his undoubted talents. Miss Albanese was at her best as Susanna when she sang lyrically, notably in the 'Deh vieni non tardar', but in most of the music, particularly the recitatives, a liveliness of bearing did not fully compensate for a thinness and jerkiness of voice.

Mr. Pinza was again a commanding figure and the expert vocalist as Figaro. Mme. Novotna's Cherubino is a wholly delightful impersonation, superb in appearance, elegant in manner, charming in voice. Mme. Rethberg had some vocal difficulties with the top music of the Countess, particularly in the 'Dove sono', but her portrayal was dignified and moving. Mr. Brownlee's

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Concerts in New York

(Continued from page 28)

The after-program included enlightening illustrations of the yodeling of the Austrian mountain regions in its pure form, with its real significance explained by the Baroness von Trapp, who had previously made explanatory comments at various points during the program proper. A gratifyingly large audience obviously found the concert a peculiarly joyous experience. C.

The Mendelssohn Glee Club

The Mendelssohn Glee Club, Cesare Sodero, conductor, inaugurated its seventy-fifth season in the Grand Ball Room of the Waldorf-Astoria on the evening of Dec. 10, in the presence of the usual capacity audience. The club maintained its high standard of artistic male choral ensemble in a varied program, of which Palestrina's 'Adoramus te', Chadwick's 'Ecce jam noctis' and Randall Thompson's 'Tarantella' were among the highlights.

A special gesture to the Christmas season was made with Praetorius's 'Lo, How a Rose E'er Blooming', Gena Branscombe's 'Hail Ye Tyme of Holie-Daies' and the 'Adeste fideles', in which the audience joined at the end, while in the lighter group Mr. Sodero's arrangement of 'Menagerie', with the duet sung by Harvey Hindermeyer and Earle Tuckerman, which had to be repeated, and Cecil Forsyth's

'Old King Cole' were outstanding features. The soloist was Robert Nicholson, baritone, who received much applause for his smooth singing of a Schubert group, songs by Rachmaninoff and Keel and 'The MacGregor's Gathering'. Harry Gilbert, organist, and a string orchestra assisted the club, and Wilfred Glenn, basso, and Carl Mathieu, tenor, were club-member soloists in the 'Chorus of the Monks' from 'La Forza del Destino'. C.

Rona Valdez, Soprano

Rona Valdez, soprano, gave a recital in the Carnegie Chamber Music Hall on the evening of Dec. 12, with Kenneth Walton as accompanist. The first half of her program included airs by Scarlatti, Hopkinson and Handel, and Lieder by Schubert, Schumann, Erich Wolff and Fleischmann. Miss Valdez devoted the second half to modern American songs. The list included Mr. Walton's 'Sunset' and 'Gretchen vor der Mater Dolorosa'; Ernest Vietor's 'Frühlingsbotschaft' and 'Frühlingsnacht'; Jessie Moore Wise's 'The Lord Has Given Me a Song'; Cecil Cowles's 'Lover o' Mine'; Vittorio Giannini's 'Far Above the Purple Hills' and Walter Bransens's 'Music of the Spring'. N.

New York University Glee Club

This was the fourteenth annual Christmas concert by the club of which Alfred M. Greenfield is conductor, in the Town Hall on Dec. 14. Yves Tinayre, baritone, was assisting artist. The Hall of Fame Singers and the Faculty Glee Club and Dvornich Simfionietta and Suzanne Bloch, lutenist, also collaborated. There was a special

lighting scheme designed by Dean Farnsworth, and Elmer Nyberg gave a running comment on the program which included works by Holst, Handl, Praetorius, Nicolai and others as well as Christmas carols. D.

The Opera Circle

Pergolesi's 'La Serva Padrona' sung in English, as 'The Maid Mistress', as well as a miscellaneous program, was given by this organization in the Barbizon-Plaza on the evening of Dec. 11. The first part of the program included excerpts from 'The Bartered Bride', 'The Messiah', 'Carmen', 'Martha', 'A Masked Ball', 'Rigoletto' and 'Cavalleria Rusticana'. Besides the chorus, soloists were Florence Bauer, Stanley Naberger, Shirley Edwards, Jesse Reese, Madlen Schaeffler, Kathryn Harvey, Anna Handlik, Jesse Ricci and Guido Bussinelli. In the Pergolesi work the roles were taken by Morley Evans, Dorothy Mackay and Saverio Manghisi. Vito Moscato is conductor of the organization and Paul Romeo accompanist. N.

Waneta Wayne, Soprano; John King Roosa, Tenor

A somewhat un-unified program was presented by Miss Wayne and Mr. Roosa in the Carnegie Chamber Music Hall on the evening of Nov. 27. The tenor began with a group that ranged from Stradella through Schubert and Brahms. Following this, Miss Wayne sang Fauré's 'Les Roses d'Ispahan', Godard's 'Chanson de Florian', two songs by Mascagni and the Ballatella from 'Pagliacci'. Mr. Roosa added 'O, Paradis' from 'L'Africaine' and songs by MacMurrrough, Sjöberg and Kernochan. Miss Wayne's final group was by Daniel Wolf, Carpenter and Rummel. Duets included one from 'Don Pasquale', a setting of Martini's 'Plaisir d'Amour' by Février, and others by Blangini and Nutting. Evelyn Hansen was the accompanist. N.

Maria Shacko, Soprano

Miss Shacko enlisted the service of Otto Klemperer as accompanist, also those of Marjorie Call Salzedo, harpist; Edith Weiss-Mann, harpsichordist, and Alfred Mann, flutist, at this concert in the Carnegie Chamber Music Hall on the evening of Dec. 4. Her songs included works by Bach, Schumann, Haydn, Mendelssohn and Debussy with folk songs from various parts of the world, a group by Mr. Klemperer, and Valverde's 'Clavelitos' as a closing piece. Her voice is a pleasant one, of limited range apparently, and she sings with poise if not with a great deal of variety of style or tonal color. Mme. Salzedo, besides supplying several accompaniments, contributed solos by Pierné, Grandjany, Debussy and her husband. N.

Mozart Chamber Orchestra

This organization, under the baton of Robert Scholtz, gave the first of three concerts, a Bach program, at the Grand Street Playhouse on the evening of Dec. 8. Assisting artists were Edith Weiss-Mann, harpsichord; Anabel Hulme, flute, and Paul Makovsky, violin. The program included the 'Brandenburg' Concerto, No. 3; the 'Italian' Concerto for harpsichord; the Triple Concerto for harpsichord, violin, flute and strings, and the Choral Prelude, 'Vor Deinen Thron Trete' Ich Hiermit', arranged for strings by Mr. Scholtz. N.

Aubrey Pankey, Baritone

The National Association for American Composers and Conductors, Dr. Sigmund Spaeth, president, presented Aubrey Pankey, baritone, in a recital of American songs at the Hotel Des Artistes on the evening of Nov. 24. The Negro baritone sang songs by Higgins, Spross, Hadley, Campbell-Tipton, Bridge, Story-Smith, Dett, LaForge, Horsman, MacFadyen, Watts, Guion, Tyler, Hammond, Weaver and Curran. Norman Secon was his accompanist. N.

Devi Dja Dancers

Devi Dja and her troupe of dancers from the Dutch East Indies, began a series of four week-end performances of a new musical revue, 'A Night in Bali' at the Barbizon-Plaza Concert Hall on Nov. 29. The revue presented songs, ceremonies,

dances and games of the Indies similar to those presented by Miss Dja and her troupe at the Guild Theatre last year, although the current program is more frankly entertainment. Again the native Gamelan orchestra supplied the fascinating accompaniments. M.

Lucy Brown, Pianist

The concert, given in the Carnegie Chamber Music Hall on the evening of Dec. 9, included Peter Pears, tenor, as assisting artist. Miss Brown offered a group by Chopin and the Schumann 'Carnival'. Mr. Pears sang Schumann's 'Dichterliebe' Cycle. The concert was the first of a series of four. D.

Columbia and Barnard Glee Clubs

The combined Columbia and Barnard Glee Clubs, James Giddings, conductor, accompanied by the Columbia University Orchestra, gave performances of Bach's cantata, 'Sleepers, Awake!' and Douglas Moore's 'The Devil and Daniel Webster' in Barnard Hall on the evening of Dec. 14. The soloists were Catherine Aspinwall, soprano; George Rasely, tenor of the Metropolitan; and Richard Hale and Hugh Thompson, baritones. The hall was filled by an audience estimated at 1,300 persons. N.

Scandinavian Centre Opens

The American Scandinavian Centre, a new organization designed to cement cultural relations between the Scandinavian countries and America, opened its formal activities with a concert in the Carnegie Chamber Hall on Dec. 11. Solo participants in the program were Georgia Graves, contralto, who sang Sibelius songs, with Conrad Forsberg at the piano; Paul Armas, who sang songs by Kosti Vehanen with the composer at the piano; Ebba Braathe, Norwegian pianist, who played music by Sinding and Grieg, and Reinald Werrenrath, baritone, who sang Danish songs, accompanied by Tord Benner, musical director of the Centre. Mr. Benner also conducted a string orchestra in music by Grieg and Sibelius, and in the first New York public performance of a 'Little Serenade' by the Swedish composer, Lars-Erik Larsson. The Quadrilads Male Quartet sang songs of Carl Michael Belman, translated by Hendrik Willem van Loon and arranged by Grace Castagnetta. The program was preceded by a talk by Howard B. MacDonald, lecturer and husband of Miss Graves, who told of the contralto's visit to Sibelius two summers ago. Q.

First Candle-Light Musicales Given

The first Candle-Light Musicales of the season was given in the Waldorf-Astoria on the evening of Nov. 18. The artists were Helen Schaffmeister, pianist, and James Alten, tenor, with Emil Kovensky acting as accompanist. Miss Schaffmeister offered a Fantasia by Mozart; the first movement of Beethoven's Sonata, Op. 53, and a group of Chopin works. Mr. Alten sang arias from 'Manon', 'Werther' and 'Le Roi d'Ys', also songs by Leoncavallo, Bartlett and Rossini.

Composer's Press Sponsors Program

The Composer's Press presented a group of American composers and artists in a concert for the benefit of the publication fund in the studio of Charles Haubiel on the evening of Dec. 9. Composers represented included Mrs. H. H. A. Beach, Quinto Maganini, Frances Buebendorf, Mr. Haubiel and Harold Morris. Those taking part included Ruth Kemper, violinist; Gibner King, pianist; Frances Blaisdell, flutist; Joan Buebendorf, pianist; Lola Montigors, soprano; Mr. Haubiel, pianist, and Thomas Richner, pianist. The concert was the first of a series of four.

Melville Charlton, Organist

Mr. Charlton, organist of Saint James's Presbyterian Church, gave a recital in the Hammond Organ Studios on Dec. 5, assisted by Doris Trotman, soprano. Harry T. Burleigh was host. Mr. Charlton offered works by Dubois, Tours, Wagner, Mascagni and others, and Miss Trotman sang 'Hear Ye, Israel' from 'Elijah', and songs by Coleridge-Taylor and Burleigh.

Obituary



Blanche Marchesi

LONDON, Dec. 16.—Blanche Marchesi, daughter of Mathilde Marchesi, one of the most famous singing teachers of all time, died at her home here yesterday. She was seventy-seven years old.

Born in Paris, April 4, 1863, she was the daughter of Mathilde and Salvatore Marchesi, the latter a Sicilian nobleman whose full title was Cavaliere Salvatore de Castrone, Marchese della Rajata. Both her parents were pupils of Manuel Garcia, and her mother, before becoming a teacher of singing, had had a successful career as a concert artist. Her father was well known as an operatic baritone and composer.

Blanche Marchesi was twice married, first to Baron Popper de Podhragy, by whom she had two sons, and later to Baron André Caccamisi. One of her sons was the husband of the former Metropolitan Opera soprano, Maria Jeritz. She was first trained as a violinist, studying with Nikisch and Colonne. Her ambition, however, led her into vocal paths and she made numerous tours as a recitalist and is said to have sung Wagnerian roles in Prague

and London. She twice toured America, in 1899 and 1909, in recital, achieving greater success as an interpreter than as a vocalist. She later settled in London as a teacher and attracted a large number of pupils.

The musical career of Blanche Marchesi has always been something of a subject for controversy. Dictionaries of biography state that she had acted as her mother's assistant and also that she had been a pupil of her mother from an early age. An intimate friend of the family, now residing in New York, has stated that Mathilde steadily refused to teach her daughter. She was a woman of commanding physique and magnetic personality. Her mother, who died in 1913 at the age of eighty-seven, made her home with Blanche for a number of years following her own retirement.

Pierre Gautier

OTTAWA, Dec. 17.—Pierre Gautier, composer, and former organist at the Basilica and St. Charles Church, died at the home of his son, here, on Dec. 15. He was seventy-seven years old. Mr. Gautier was born in 1863 in Argenton-sur-Creuse, France. He served as organist at the church of Notre Dame de la Couture in Le Mans until 1920 when he came to Canada. His wife died in 1897 and he is survived by his son, Charles, editor of the French language paper, *Le Droit*.

Joseph André

BREMERTON, WASH., Dec. 8.—Joseph André, for many years a well-known figure in the musical life of Bremerton, died in hospital on Dec. 5. He was born in Aix-la-Chapelle on April 27, 1857, and was educated at the University of Bonn and the Leipzig Conservatory. He first came to the United States in 1876 at the time of the Centennial Exhibition in Philadelphia, but later moved to South Africa where he conducted an orchestra. He returned to the United States in 1913. Mr. André was married twice, but both his wives predeceased him.

John B. Martin

BATTLE CREEK, Mich., Dec. 8.—John B. Martin who founded the Battle Creek Symphony in 1899 and conducted it until his retirement this Autumn, died the day following the orchestra's first concert of the season on Dec. 2. He was seventy-four years old. A native of Germany, he came to Battle Creek in 1883.

Chicago Opera

(Continued from page 6)

While she successfully portrayed the perverted character of Salome by her wild and abandoned acting, she never sacrificed beauty of tone and musical precision in her singing.

Frederick Jagel as Herod did not emphasize the warped character of the Tetrarch, but rather, suggested it. His demeanor was restrained, and his voice smooth and mellow as usual; his presence always had dramatic significance. Sonia Sharnova was regal as Herodias, and sang with confidence and freedom. Fred Destal sang capably and brought to his part appropriate awesomeness. Mr. Alwin kept the performance moving at an exciting pace.

The Ballet Theater presented 'Les Sylphides' after the intermission. B.

The sixth and final week of the opera, began on Dec. 9 with the third performance of Verdi's 'Aida.' Rose Bampton sang the name part, with the rich, warm qualities that identify her work and her interpretation, giving new values to the role. Giovanni Martinelli's Radames was sung with his usual zest and power. Elsa Zebranska was a beautiful Amneris, singing with assured ease. Carlo Morelli was a forceful Amonasro; Virgilio Lazari as Ramfis, and Douglas Beattie as the King repeated the excellent performances given earlier in the season. Paul Breisch conducted with verve.

A second 'Der Rosenkavalier' with Fritz Reiner conducting was given on Dec. 11, with Risé Stevens making a deferred debut as Octavian and Margit Bokor singing Sophie, the role originally scheduled for her in the first performance. Miss Stevens's interpretation had the necessary boyish quality to make the part plausible and she won well merited recognition for her animated style and the lovely velvet tone of her singing. Miss Bokor, who had been Octavian in the first 'Rosenkavalier,' due to Miss Stevens's indisposition, emerged as a petit, personable Sophie.

Maria Husa was a regal Princess and the Baron Ochs of Emanuel List a masterful caricature. Janet Fairbank made much of the part of Mistress Marianne and other parts taken by Suzanne Sten, as Annina; Robert Long, Fred Destal and Francesco Naya, were well executed. Mr. Reiner's interpretation of the score extracted full measure of beauty from the Strauss music.

Pons Draws Large Throng

Lily Pons brought out one of the season's largest crowds when she appeared in 'Lucia di Lammermoor' on Nov. 30. A sterling cast supporting Miss Pons included James Melton as Edgar; Carlo Morelli, Lord Ashton; Virgilio Lazari, Raymond; Giuseppe Cavadore, Lord Bucklaw; Dorothy Kirsten, Lucia's confidant, and Alexandre Julian, as Norman.

Miss Pons's singing in the first act was beautiful and she dispatched the florid music abounding in the opera with ease. The Mad Scene, which has become her own special vehicle, at its conclusion won her a heart-warming ovation.

The Sextet moved along at a goodly pace in the second act and was enjoyable for the spirit and precision with which all participants kept it going. Mr. Melton's last act music was sung with surprising emotional depth. Leo Kopp conducted.

Verdi's 'Falstaff' sung in English, had its third and last hearing on Dec. 3 with John Charles Thomas giving his inimitable interpretation of the jovial knight, and Du-solina Giannini, again Mistress Ford. The supporting cast: Virginia Haskins, Lydia Summers, Sonia Sharnova, José Mojica, Robert Topping, Mack Harrell, Giuseppe Cavadore and Douglas Beattie, with the Ballet Theatre supplying the incidental dances in the last act. Mr. Weber conducted.

Dec. 6, the board of education night, had a sold-out house for Verdi's 'Rigoletto,' with Jan Peerce, in debut, as the Duke and Virginia Haskins singing Gilda for the first time. Mr. Alwin conducted spiritedly. Charming and youthful, both in voice and appearance, Miss Haskins's Gilda was more than satisfying.

Mr. Peerce's debut as the Duke was most auspicious. His voice had smooth-

ness, even range and he made the part convincing. Carlo Morelli, as the Jester, was in fine dramatic form, his singing expressive in mood and color. Virgilio Lazari's Sparafucile was one of the outstanding characterizations of the evening. Lydia Summers was again the Maddalena, with Bettylon Scanding, Mack Harrell, Giuseppe Cavadore, John Daggett Howell, Edward Stack, Annette Burford, Edna Lind and Robert Ladoff in the smaller parts. Q.

Philadelphia

(Continued from page 27)

composers.

The opening part of the second program presented, as far as is known, first American performances of several works from the Library of Congress collections of old music. These were: 'Cánon da sonare a 4' by Florentino Mascheram, Seventeenth Century Venetian composer (for quartet of violes); a Sonata by Johann Caspar Kerll of Munich (1627-1693), played by the entire Society; set of 'Pieces for Violes' by Christopher Simpson, English composer (1610-1677), for paradessus de viole, viole d'amour, and viole de gambe; pieces by Thomas Farmer, Thomas Beebom, and Theophilus Hawnew, from 'New Lessons for Violes or Violins', published in London in 1678 and for pardessus de viole and basse de viole. Preceding the concert, Maurice Stad, who discovered the music, discussed their structure and style. The remainder of the schedule afforded a 'Suite d'Airs de la vieille France', arranged and transcribed by Maurice Stad; a Fugue in G Minor by Frescobaldi in Josef Smit's setting for quartet of violes; Corelli's Concerto Grosse No. 8, the 'Christmas' Concerto, and a Suite of old Italian dances.

Kincaid Plays Telemann Suite

A feature of the final concert was Mr. Kincaid's superb achievement as soloist in a Suite by Telemann. Other highlights were Bach's Fourth 'Brandenburg' Concerto with the solo passages played by Mr. Brodo and Messrs. Kincaid and Tipton, and an appealing sonata by Marcello for viole de gambe, Mr. Smit tastefully phrasing his passages with Flora Stad at the harpsichord. Among the other composers were Scarlatti, Hasse, and Purcell.

The Renaissance Singers were heard at the beginning of each concert. Finely sung were Bach's setting of 'Jesu, Joy of Man's Desiring', Praetorius's 'Lo! How a Rose', and Palestrina's 'Adoremus Te'.

Metropolitan Opera

(Continued from page 31)

Count was again distinctive both in voice and bearing. Irra Petina made much of the role of Marcellina, excellent in comedy and vocally true. The others conspired to make a stage performance of gaiety and competence, although the latter quality was the only one that could be claimed for the orchestra under Mr. Panizza.

The Mozart opera was repeated with the identical cast the evening of Dec. 15. Q.

Debuts in 'Rosenkavalier'

The season's first 'Rosenkavalier' on the evening of Dec. 7 brought with it two debuts, one of these a last-minute surprise as the result of the indisposition of Lotte Lehmann. The cast follows:

Princess von Werdenberg—Maria Husa (debut)
Baron Ochs von Lerchenau—Emanuel List
Octavian—Risè Stevens
Marianne—Thelma Votipka
Von Faninal—Walter Olitzki
Sophie, his daughter—Eleanor Steber (debut)
Valzacchi, an intriguer—Karl Laufkoetter
Annina, his consort—Doris Doe
Commissary of Police—Norman Cordon

Majordomo of the Princess—Emery Darcy
Majordomo of Von Faninal—Lodovico Oliviero
Notary—Arnold Gabor
Inkeeper—John Dudley
A Singer—John Carter
Three Orphans—
Natalie Bodanya, Pearl Besuner, and Anna Kaskas
A Milliner—Annemary Dickey
A Hairdresser—Juan Casanova
Leopold, a flunky—Ludwig Burgstaller
Animal Vendor—Lodovico Oliviero
A Negro Boy—Sari Montague

Miss Husa arrived by train on the morning of the performance, and went hurriedly through a piano rehearsal. Printed slips announcing that Mme. Lehmann was indisposed and would not appear caused groans of disappointment as the audience arrived. But the newcomer from the Chicago Opera was not long in dispelling the gloom. Of good figure and reposeful presence, she sang and acted the part with dignity, restraint, sympathy and highly polished detail. Though the voice was smallish, it was of generally good quality and well used. The artist was particularly to be complimented on her tasteful costuming of the part. It was, of course, a familiar one for the Vienna soprano, who had sung it in Chicago as well as abroad.

Miss Steber's debut as Sophie was an unusually fortunate one. She looked well, knew what to do to make herself and the character attractive, and floated her high tones softly and sweetly. Miss Stevens was at her admirable best as Octavian. But one could have wished for less outright talking and more singing from Mr. List as Baron Ochs. Two secondary changes of cast were for the better. Mr. Olitzki was a capital Faninal and Miss Votipka sang Marianne really pleasurably. Miss Doe, Mr. Carter, Mr. Laufkoetter and others did their bits well. Best of all, Mr. Leinsdorf was in the vein in the pit. T.

Season's First 'Lucia' Is Heard

A large and enthusiastic audience was on hand to hear Donizetti's 'Lucia di Lammermoor' in its first performance of the season on the evening of Dec. 9. The cast follows:

Lucia—Lily Pons
Alisa—Thelma Martini
Edgardo—Nino Martini
Lord Enrico Ashton—Francesco Valentino
Raimondo—Norman Cordon
Arturo—John Carter
Normanno—Lodovico Oliviero
Conductor, Gennaro Papi

The best feature of this performance was the debut of Francesco Valentino, a native of New York who has sung extensively in Italian opera houses. Mr. Valentino has a solid, well-schooled voice which he uses well and often to brilliant effect. He was completely at home as far as the singing went and his stage manner was gratifyingly simple and direct.

Miss Pons was at her best in the 'Mad Scene' in which she won the thunderous plaudits of the audience with her altitudinous and truly pitched, though tenuous, tones. Mr. Martini's Edgardo was as usual, and Mr. Carter and Mr. Cordon sang very well. Mr. Papi's conducting of the opera has not improved. In fact, 'Lucia' needs some drastic freshening up with respect to scenery, costumes, stage direction and vocal ensemble. S.

Grace Moore Returns as Louise

Charpentier's 'Louise' on the evening of Dec. 11 brought Grace Moore back to her most admired and successful characterization. The cast:

Louise—Grace Moore
Julien—Charles Kullman
The Mother—Doris Doe
The Father—Ezio Pinza
Irma—Maxine Stelman
Camille—Thelma Votipka
Gertrude—Irra Petina
The Apprentice—Natalie Bodanya
A Street Arab; a Noctambulist
The King of the Fools—Alessio De Paolis
First Philosopher—Norman Cordon
A Rag Picker—John Gurney
A Junk Man—Louis D'Angelo
Other characters by Annemary Dickey, Marita Farrell, Helen Olheim, Pearl Besuner, Anna Kaskas, Marie Savage, Edith Herlick, John Carter, John Dudley, Emery Darcy, Arthur Kent, George Rasely, Nicholas Masue, Wilfred Engelman and George Cehanovsky.
Incidental dance by Monna Montes and Corps de Ballet.

With this performance, Louise entered upon her third season at the Metropolitan, more successful in Miss Moore's embodiment than in either of the two earlier attempts to give Charpentier's seamstress a real foothold among the heroines of opera. The Louise of Geraldine Farrar was be-

fore the public for two seasons, that of Lucrezia Bori but one. Miss Moore was in good voice and her characterization carried its customary measure of dramatic conviction. Her singing of 'Depuis le jour' gained her the heartiest applause of the evening. As Julien, Mr. Kullman looked young and sang with fervor. Mr. Pinza's father was again more emotional than is the French tradition, but stirringly sung. Miss Doe's portrayal of the Mother was well sung.

The names of several of the season's newcomers were to be found in the long double-column cast. Miss Stelman's singing of Irma's song in the workshop and Mr. de Paolis's versatility in his treatment of three parts, the Noctambulist, the King of Fools and a Carrot Vendor were praiseworthy. T.

A Benefit 'Tristan'

The season's first performance of 'Tristan und Isolde' was given for the benefit of the Vassar Club Scholarship Fund on the afternoon of Dec. 12. The cast included Lauritz Melchior as Tristan; Kirsten Flagstad as Isolde; Karin Branzell as Brangäne; Julius Huehn as Kurvenal; Alexander Kipnis as King Mark; Karl Laufkoetter as the Shepherd; John Gurney as the Steersman and Emery Darcy doubling as the Young Sailor and Melot. Erich Leinsdorf conducted. N.

The First 'Lakmé'

Delibes's 'Lakmé' had its first performance of the season on the evening of Dec. 14 under the auspices of the New York Chapter of Hadassah, for the benefit of relief work in Palestine. The cast included Lily Pons in the title role, Irra Petina as Mallika; Raoul Jobin as Gérald, George Cehanovsky as Frédéric; Ezio Pinza as Nilakantha; Helen Olheim as Mistress Bendtsen, and John Carter, Annemary Dickey, Pearl Besuner, Lodovico Oliviero and Wilfred Engelman in the smaller roles. Wilfred Pelletier conducted. N.

Second 'Masked Ball'

Verdi's 'A Masked Ball' had its second presentation on the afternoon of Dec. 14, before a large and absorbed audience. The cast was the same as at the opening performance except for Bruna Castagna, who sang the part of Ulrica in place of Kerstin Thorborg, who was indisposed. Mme. Castagna's warm, Italian voice was very suitable to the sorceress's music, and she invested the part with fine dramatic intensity.

Jussi Bjoerling once again sang the music of Riccardo with impeccable tonal quality and received many ovations throughout the afternoon. The performances of the other members of the cast were as before: Zinka Milanov as Amelia. Alexander Sved as Renato; Stella Andrevia as Oscar; Norman Cordon as Samuel and Nicola Moscona as Tom, with Arthur Kent, John Carter and Lodovico Oliviero singing minor roles. Ettore Panizza conducted. Q.

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Music Teachers to Meet in Cleveland

(Continued from page 3)

will be played by the Walden String Quartet at a section meeting on chamber music under the chairmanship of Quincy Porter of the New England Conservatory of Music; an organ recital will be given in conjunction with an organ forum, and Emile Baume, French pianist, will play the twenty-seven etudes of Chopin at a piano recital.

At the annual banquet on the evening of Dec. 30, at which Edwin Hughes will be toastmaster, what is said to be the American premiere of the comic opera, 'The Songstress', by Joseph Haydn will be given, under the direction of Karl Geiringer, by a cast and orchestra from the Cleveland Institute of Music. A dance program by members of the Hum-

phrey-Weidman company, and Eleanor Frampton and students of the Cleveland Institute, will present 'A Colloquy for the States', based upon the poem by Archibald MacLeish and with music by William S. Newman, at the banquet.

On Dec. 31, a two-piano recital will be given by Beryl Rubinstein and Arthur Loesser, when in addition to classic works, a Suite for two pianos by Mr. Rubinstein will be performed. At the final dinner meeting, Mary Cook Cowerd, soprano, will sing.

Panel discussions, forums, general discussions and sectional meetings, in which noted instrumentalists, educators and musicologists will participate, will form a large part of the daily fare. General headquarters will be at the Hotel Statler.

THE OFFICIAL PROGRAM

Saturday Afternoon, Evening: Dec. 28

- 12:30—Pre-Convention Events at Hotel Statler: Luncheon Meeting, The Executive Committee, Parlor C.
- 2:30—Registration, Mezzanine Floor.
- 2:30—Opening of Exhibits: C. V. Buttelman, director.
- 5:00—Informal Reception for Members and Visitors, Lattice Room, Sponsored by The Ohio Music Teachers' Association, The Cleveland Women's Music Teachers' Club, The Musicians' Club of Cleveland.
- 8:30—Pre-Convention Concert, The Cleveland Philharmonic Orchestra, Ball Room. Karl Grossman, conductor. New music by American composers.

Sunday Morning, Dec. 29

Opening Session

- 9:00—Joint Session of the MTNA, NASM and AMS, Ball Room; Call to Order, President Warren D. Allen, Stanford University; Fanfare Prelude (new) by Philip Greeley Clapp, Brass Choir conducted by the composer.
- 9:15—Invocation—The Reverend Robert B. Whyte, Minister The Old Stone Church, Cleveland.
- 9:20—America, Brass Choir and audience, led by Russell V. Morgan.
- 9:25—Address of Welcome.
- 9:30—Response: Homer Mowe, vice-president, MTNA.
- 9:35—Greetings: Fowler Smith, president of the Music Educators' National Conference.
- 9:40—Chorale: 'Ein feste Burg,' Brass Choir and Audience, led by Albert Riemenschneider, of Baldwin-Wallace College.
- 9:45—Address: The Present State of American Music, Howard H. Hanson, president, National Association of Schools of Music.
- 10:00—Address: Musicology As a Means of Intercultural Understanding, Carleton Sprague Smith, president, American Musicological Society.
- 10:15—Address: Arts and the Man, Warren D. Allen, president, Music Teachers National Association.
- 10:30—Chorale: 'From Heaven Above' Audience and Brass Choir.

Sunday Afternoon, Dec. 29

- 2:30—Music of the Church at the Church of the Covenant: Four choirs will present music from the Anglican, Evangelical, Greek Orthodox and Jewish liturgies. Brief address by The Reverend Philip Smead Bird, Arthur Poister, organ recital.
- 4:00—Special Exhibits at the Cleveland Museum of Art.
- 4:45—Secular Music from the Renaissance and Baroque, Cleveland Museum of Art; Directed by Manfred Bukofzer and Maurice Kessler.

Sunday Evening, Dec. 29

- 6:30—Buffet Suppers, MTNA, NASM and AMS, Wade Park Manor Ball Room; American Guild of Organists, Wade Park Manor Parlor; Pi Kappa Lambda, Wade Park Manor.
- 8:30—Symphony Concert, The Cleveland Orchestra, Severance Hall; Artur Rodzinski, Director.
- Overture to 'A School for Scandal', Samuel Barber.
- Suite, 'The Incredible Flutist', Walter Piston.
- 'The Lone Prairie', 'The Old Chisholm Trail' (from 'Horizons'), Symphony No. 1, Arthur Shepherd.
- Folk-song Symphony, Roy Harris.

Monday Morning, Dec. 30

- 7:30—Breakfast Meeting: Council of State and Local President, Parlor C. Lucille Robbins, Lincoln, Nebraska, Chairman.
- 9:00-10:30—Section Meetings: (1) College and University Music, Euclid Room.
- 9:00—Preliminary Remarks by Chairman Rodolph Ganz, The Professional School and its Function, Rodolph Ganz, Chicago Musical College.
- 9:20—The Department of Music and its Function, Paul Henry Lang, Columbia University.
- 9:40—Musicology and Performance, Glen Haydon, University of North Carolina.

- 10:00—Panel Discussion: Leland Coons, University of Wisconsin; John Hattstaedt, Chicago, Illinois; Leo C. Miller, St. Louis; Albert Riemenschneider, Baldwin-Wallace Conservatory; Hans Rosenwald, Chicago, Illinois.
- 9:00-10:30—Section Meetings (continued), Main Ball Room. (2) Dance Music, Arthur Prichard Moor, Chairman.
- 9:00—How Does Dancing Affect Music in the United States? Arthur Prichard Moor, Director of the Arts Division, Adelphi College, Garden City, N. Y.
- 9:20—What Does the Dance Offer to Music? What Do Dancers Need From Musicians? Lincoln Kirstein, Director of the American Ballet School, New York City. Lionel Nowak, Musical Director for the Doris Humphrey and Charles Weidman studios, New York City. Dancers from the American Ballet School and the Humphrey-Weidman Company will illustrate the talks.
- Section Meeting (3), Music in the Everyday Life of our Juniors, Lattice Room.

- 9:00—Preliminary Remarks, June Weybright, St. Louis, Mo., Chairman.
- 9:05—Musician's Club for Juniors, Stanley Chapple, Boston, Mass., Assistant Director at the Berkshire Music Festival.
- 9:25—Parent Cooperation, Florence Graybill Foust, Pittsburgh, Pa.
- 9:40—Music in the Everyday Life of Elementary Pupils, Helen Hannen, Cleveland, Ohio.
- 9:55—Musicology for Juniors, Elizabeth Ayers Kidd, New Trier High School, Winnetka, Illinois, President, Mu Phi Epsilon.
- 10:15—Music As a Need in the Development of Modern Youth, As a Social Force, Johann Grolle, Philadelphia, Pa.
- 10:40-12:20—General Session, Co-operation in the Music World, Ball Room.
- 10:40—Music.
- 10:45—Call to Order, President Allen.
- 10:47—How American Music Organizations Work Together, Edwin Hughes, New York City, President, The National Music Council.
- 10:55—Looking Ahead, Bertha Foster, Miami, Florida, Chairman of the Board, Musicians' Club of America.
- 11:00—A Good-Will Music Tour of South America, Carleton Sprague Smith, New York City.
- 11:10—A Musical Welcome in Mexico, Laura Boulton, New York City.
- 11:15—England and America, Stanley Chapple, Boston, Mass.
- 11:25—Operatic Training As a Lesson in Co-operation, Herbert Graf, Metropolitan Opera Company.
- 11:35—Mutual Dependents: Dancer and Musician, Continuing the discussion and illustrations begun in the Dance Session.
- Lincoln Kirstein and Lionel Nowak.

Monday Afternoon, Dec. 30

- 12:30—Luncheon and Business Meeting. For all full members of the MTNA. Election of Officers and Selection of the 1941 Meeting Place, Pine Room.
- 2:00-3:30—Section Meetings: (1) The Folk-Element in American Music, Lattice Room.
- 2:00—Written and Unwritten Traditions in American Music, Charles Seeger, Washington, D. C., Chairman.
- 2:20—The Archive of American Folk-Song in the Library of Congress, Harold Spivacke, Library of Congress, Music Division.
- 2:40—Problems of a Folk-Song Collector, Alan Lomax, Washington, D. C.
- 3:00—Recent Funds in the Southwest, Laura Boulton, New York City.
- 2:00-3:30—Section Meetings (Continued): (2) Catholic Music, Euclid Room.
- 2:00—Preliminary Remarks, Sister Alice Marie, O.S.U., Dean of the Sisters College, Cleveland, Ohio.
- 2:05—A Superintendent Views School Music, Rt. Rev. Msgr. John R. Hagan, Ph.D., Superintendent of Catholic Schools, Cleveland, Ohio.
- 2:10—Program of Liturgical Music, Choir of Seventy Voices, St. Ann's Church, Cleveland Heights, Ohio. Frank D. Parisi, Director.
- I. Gregorian Chant.

- a) Concordi Laetitia (Mode VII)—Ancient Prose—XIII Century.
- b) Gloria—more Ambrosiano—(Mode IV).
- c) Alleluia—Emite Spiritum Tuum—for Pentecost Sunday (Mode IV).
- II. Polyphony.
- a) Sicut Cervus...Giovanni Pierluigi Palestrina (1525-1594)
- b) Cantate Domino...Hans Leo Hassler (1564-1612)

- III. Modern.
- a) Panis Angelicus...Everett Titcomb
- b) Ave Maria...Frank D. Parisi
- c) Gloria from 'Missa Festiva', Nicolai Montani

- 2:35—Clinic On Boy Voice, with St. Ann's boy choir demonstrating. Frank D. Parisi, Director.
- 3:05—Chant and the Child, Sister Mary Agnes, S.S.J., Mount St. Joseph Normal School, Buffalo, New York.
- 3:00—Chamber Music, Quincy Porter, New England Conservatory of Music, Chairman. Main Ball Room.

- String Quartet (new) by Charles S. Skilton, played by The Walden String Quartet of Cleveland. Record Demonstration.
- 3:30—Forums for Voice and Instruments. (1) Organ Forum, Old Stone Church: Arthur W. Poister, Oberlin College, Chairman. Organ Recital, Kraft, Jennings, Dunham and Clokey.

- III. The Organs of Bach's Time, Albert E. Riemenschneider, Baldwin-Wallace College.
- Modern Trends in Organ Construction, Walter Holtkamp, Cleveland, Ohio. Discussion.
- Piano Forum, Main Ball Room.
- 3:30—Bach For Purists, Jan Chiapusso, University of Kansas.

- 3:50—The Oxford Edition of the Chopin Etudes, Emile Baume, Paris, France.
- 4:20—Logic of Motions in Piano-Playing (movie illustrations) Wiktor Labunski, Kansas City Conservatory of Music.

- 4:40—Discussion.
- String Forum, George Poinar, Oberlin College, Chairman, Room 345.
- 3:30—Fundamental Principles Underlying Violin Teaching, Josef Fuchs, Concertmaster, Cleveland Symphony.

- 3:50—Application of the Gestalt Theory to Violin Teaching, Karl Kuersteiner, University of Kansas.
- 4:20—A Way to Develop Chamber Music Classes in College, Hans Pick, University of Michigan.

- 3:30-5:00—Forums for Voice and Instruments (continued) (4) Voice Forum, Euclid Room; Homer G. Mowe, Chairman, New York City; Cameron McLean, Detroit, Michigan; Thomas N. MacBurney, Chicago, Illinois; John C. Wilcox, Chicago, Illinois.

- 5:00—Piano Recital by Emile Baume, The 27 Etudes of Chopin.

Monday Evening, Dec. 30

- 7:30—Annual Banquet, Edwin Hughes, Toastmaster. Introduction of officers, chairman of local committees, and guests; Comic Opera, 'The Songstress' (American premiere) by Joseph Haydn (originally 'La cantarina'). Under the direction of Karl Geiringer. Cast and orchestra from the Cleveland Institute of Music.
- Address: The Future of American Music, Sir Ernest MacMillan, Toronto Conservatory of Music.
- Dance Program: a) Members of the Humphrey-Weidman Company; b) Eleanor Frampton and Students of the Cleveland Institute presenting 'A Colloquy for the States', based upon the poem by Archibald MacLeish, Librarian of Congress. Music by William S. Newman.

Tuesday Morning, Dec. 31

- 7:30—Breakfast Meeting, National Committee for Music in Education, Frances E. Clark, Camden, N. J., Chairman, Parlor C.
- 9:00-10:30—Section Meetings, Main Ball Room; (1) History and Appreciation.
- 9:00—Edwin J. Stringham, Queens College, Chairman.
- 9:10—Reproductive vs. Distributive Teaching in College, Theodore Finney, University of Pittsburgh.
- 9:30—Music and the Democratic Idea, Donald M. Ferguson, University of Minnesota.
- 9:50—The Influence of Political History on Music History, Paul Lang, Columbia University.
- 10:10—Discussion.
- 9:00—(2) Psychology of Music: Studies in Tone Color, Max Schoen, Carnegie Institute, Chairman, Euclid Room.
- 9:10—The Physical Basis of Tone-Color, Karl D. Swartzel, Jr., University of Pittsburgh.
- 9:30—The Tone-Color of String Instruments, Arnold Small, University of Iowa.
- 9:50—The Tone-Color of Wind Instruments, Dayton C. Miller, Western Reserve University.
- 10:10—The Tone-Color of the Human Voice, G. Oscar Russel, Ohio State University.
- 9:00-10:30—Section Meetings (continued): (3) Problems of the Private Teacher and Small Schools of Music, Lattice Room. Under the auspices of the Ohio State Music Teachers' Association, Margaret McNeill, Dayton, Ohio, President; John O. Samuel, Lakewood, Executive Secretary.
- 9:00—Problems of the Private Music Teacher, Estelle Ruth, Akron, Ohio.
- 9:12—The Small Music School and its Problems, George J. Heckman, Heckman School of Music, Cleveland, Ohio.
- 9:24—Conservatory Standards and the Private Teacher, Ruth Edwards, Cleveland Institute of Music.
- 9:35—Discussion.
- 10:05—Social Security for the Private Teacher, Everett A. Engstrom, Teaneck, N. J.
- 10:20—Discussion.
- 10:40-12:10—General Session, Ball Room; Joint Session with the American Musicological Society, Gustave Reese, New York City, Secre-



Warren D. Allen, President of MTNA

tary of the A.M.S., Chairman. The History of Improvisation, Ernst Ferand, New York City. The Artist and the Scholar, Otto Kinkelley, Cornell University. Music History: the Two Sides of the Coin, Curt Sachs, New York City.

Tuesday Afternoon, Dec. 31

- 12:30—Luncheon Meeting: The National Federation of Music Clubs, Euclid Room. Chairman, Mrs. Vincent Ober, Norfolk, Va., President of the Federation.
- 1:00—Shall We Have Opera in English? Boris Goldovsky, Cleveland, Ohio.
- 1:30—A New Opera Style for the American Theater, Ernst Krenek, Vassar College.
- 2:00-3:30—Section Meetings, Pine Room: (1) Visual Aids in Music Education.
- 2:00—Carleton Bullis, Baldwin-Wallace Conservatory, Chairman. Introducing a new Committee Activity.
- 2:10—Filming the Bach Country, Harold Gleason, Eastman School of Music.
- 2:30—New Possibilities in Micro-Photography, Raymond Kendall, Dartmouth College.
- 2:50—The Phonoscope as a Visual Aid to Discriminative Listening, W. Otto Miessner, University of Kansas.
- 3:15—Discussion.
- 2:00-3:30—Two-Piano Recital by Beryl Rubenstein and Arthur Loesser. Theme and Variations...Mozart-Miller Duetto Concertante...Mozart-Busoni Variations on a Theme by Haydn...Brahms Suite for Two Pianos...Beryl Rubinstein Questions and answers from those present.
- Radio Music, Salle Moderne; Theodore Finney, Chairman.
- 2:10—The Use of Radio in the Schools, G. D. Wiebe, Ohio State University.
- 2:40—High-Fidelity in Relation to Listening, Ernest La Prade, NBC, New York.
- 3:30—Forum Groups: Parlor C: (1) History of Music in Relation to Climate Fluctuations, Raymond H. Wheeler, Head of the Department of Psychology, University of Kansas. Illustrations by E. Thayer Gaston, School of Fine Arts, University of Kansas.
- (2) Music Libraries, Lattice Room; Edward N. Waters, Library of Congress, Chairman; Music Libraries in the Conservatory, Harold Gleason, Eastman School of Music; Music Libraries in the University, Richard S. Angell, Columbia University.
- (3) Music-Writing, Salle Moderne: High School Theory Methods—A Controlled Experiment in Comparative Evaluation, Wm. S. Newman, New York City; Bridging the Gap Between Theory and Music, Howard Murphy, Teachers College, Columbia University; The Teaching of Counterpoint From the Contemporary Point of View, Albert Elkus, University of California; Teaching the Atonal Idiom, Ernst Krenek, Vassar College; Symbolization, Carleton Bullis, Baldwin-Wallace College.
- (4) School Music and the Private Teacher, Main Ball Room: A Re-Evaluation of Class Instruction and Private Teaching, David Matern, University of Michigan, Chairman; Has Piano Study Earned a Place in the School Program? W. Otto Miessner, University of Kansas; Mildred Eakes, Cincinnati, Ohio; Can the School be Entrusted with the Fundamentals of Voice Building? Russel V. Morgan, Director of Music, Cleveland, Ohio; Homer G. Mowe, New York City; Are Strings and Winds Taught Effectively in our Schools? Edward Birge, University of Indiana, Raymond Burrows, Teachers' College, Columbia University; How Can We Get Closer Cooperation Between the School and the Private Teacher? Oscar Demmler, Pittsburgh, Pa., Eleanor Scott, Wenatchee, Washington, President Washington State Music Teachers Association. Questions and Discussion from the floor.

Tuesday Evening, Dec. 31

- 6:00—Final Dinner Meeting, Euclid Room: Program by Mary Cook Cowerd, Soprano, President of the National Association of Blind Artists.
- Reports of Committee Chairman: Functional Music, Harold Spivacke, Library of Congress. Publicity, Ralph Lewando, Pittsburgh, Pa. Membership, Edwin Hughes, New York City. Musicology and Education, Philip Greenleaf Clapp, University of Iowa.
- 8:15—'Auld Lang Syne'. Adjournment.

Musical America's Educational Department

VOICE TEACHER STRESSES THE IMPORTANCE OF DICTION

Correct Pronunciation, Clear Enunciation, and Distinct Articulation Are Basic Needs

By FRANCIS ROGERS

IN the beginning was the *Word*. Without words, the tools of thought, man could not think, and until primitive man evolved a common standard of oral expression that he could use in the course of his relations with his fellows he had to remain a creature of instinct and could not enter into his heritage as homo sapiens. From that prehistoric period to the present, when man has an all but inexhaustible supply of words with which to excogitate his thoughts and express them to his world, is a far, far cry, but in the history of words we may read the history of civilization, and it is well worth the while of us teachers of singing to meditate a little on this fascinating subject, even if we limit ourselves to such a circumscribed fragment of it as the utterance of words when we sing in English.

To Pacchiarotti, the famous male soprano of the eighteenth century, is attributed the famous saying, "Chi sa respirare e parlare (or pronunziare) sa cantare". It is likely enough that Orpheus expressed the same idea in Greek to his pupils, if he had any, for the dictum is perfectly sound and is as comprehensive a summing-up of the art of singing as it is succinct. It epitomizes the method of so-called *bel canto*, that magic system which every self-respecting teacher of singing professes to teach and which every self-respecting newspaper critic says is an extinct art. After all, *bel canto* means literally nothing more than "beautiful singing", and as beautiful singing is the ideal of all of us singers and teachers of singing, we are not over-presumptuous in adopting the phrase "*bel canto*" as our slogan.

It is not surprising that such phrases as these two should be so familiar to us in their Italian form, for the modern art of music came to birth and reached maturity in the church of Rome and then, through the medium of opera and smaller musical forms, spread all over Europe, reaching its highest contemporary point in the music of Richard Strauss. Italian is still the *lingua franca* of the musical world: *adagio*, *allegro*, *presto* and a hundred other Italian words—most of them words current in ordinary Italian speech—are intelligible to every educated musician, no matter how little else he knows of the Italian tongue.

Breathing and Pronouncing Correctly

Breathe, pronounce. If we breathe correctly and pronounce correctly, we shall sing correctly, shall have acquired the art of *bel canto*. Now, to breathe correctly is not a difficult matter and many people, who have never given a thought to how they breathe, breathe correctly and need only to be watched to see that they do not develop injurious mannerisms. To correct such mannerisms, even when they are already habitual, is usually not a long affair, provided they have not become too deeply ingrained.

To pronounce correctly—using the word *pronounce* in its Italian sense, or substituting for it the phrase familiar to all singers, "to acquire a good diction"—ay, there's the rub! According to the American Academy of Teachers of Singing, Good Diction consists of correct pronunciation, clear enunciation and distinct articulation, pronunciation being the utterance of words with regard to sound and accent; enunciation the manner of that utterance as regards fullness and clearness; articulation the action of the speech organs in the formation of consonants, vowels, syllables and words.

To be perfect in all these particulars is the result of years of intelligent, highly concentrated study. After the pupil is grounded in the technique of breathing, the teacher's main task is to show the pupil how to utter his words without interfering



Francis Rogers

in any way with the free and spontaneous activities of the tongue or vibrator.

There is no doubt that Italian is the easiest of all languages in which to sing: ever so much easier than English. It has only seven vowel sounds, all of them pure; its consonants are few and invariably well-behaved. Most of its syllables begin with a consonant and end with a vowel: the ideal arrangement. An Italian poet does not hesitate to change the spelling of a word, if by so doing he increases its euphony. For all these reasons Italian is very useful in the teaching of beginners and the pronunciation may be learned almost without special study. English, on the other hand, is an incomparably rich and complicated language, both in sound and vocabulary. It has more than twice as many vowel sounds as Italian—Phyffe enumerates seventeen—and several more consonants. There are four or five times as many words in an English dictionary as in an Italian; ten times as many as in a French. This abundance—super-abundance—of vocabulary, combined with the rich variety of sounds or tone-colors, adds enormously to the possibilities for eloquent singing, but it also adds enormously to the responsibility of the singer who aims to do full justice to his English text.

The Difficulty of Singing Sibilants

Despite the incomparable opulence and variety of sound that we may justly claim for English, it would be folly to claim that all its sounds are pleasing to the ear or that, from the singers' point of view, it did not possess phonetic defects. There are, for instance, far too many sibilant sounds. In this respect it is interesting to contrast English with French. For some centuries past the French have been ridding their language of sibilants that are displeasing to their ears. *Teste* has become *tête*; *mesme* has become *même*; *est* is pronounced *ê*. Americans exhibit this commendable tendency more than the English themselves, preferring, for instance, *among* for *amongst* (the English usage) and *while* for *whilst*. I wish we Americans expressed this tendency much more actively than we do.

In speaking of the excess of sibilants in English, I recall a chorus of women in 'Samson and Delilah' all hissing "Sing, sisters, sing", over and over again. I was once obliged to sing in a composer's recital a song the refrain of which was 'Shield from sorrow, sin and shame, my helpless babe and me'. The composer was not disturbed by the sibilants. My own

Students Should Master Texts in Meaning and Utterance to Achieve Effective Interpretation

name is an apt example of the point I am making—Francis Rogers. (I am told that the utterance of S is giving much trouble in the making of talkies.)

Sir Richard Paget objects cordially to the existence of unvoiced consonants like the hissed S, asserting that the Zummerzet (Somerset) dialect is the only one in any language without "an inconsequent mixture of voiced and unvoiced sounds". In Zummerzet, S becomes Z, TH becomes DH, SH-ZH (pleasure)—F-V. These phonetic modifications have been found substantially better for telephonic and broadcasting conversation than standard English.

There is not much that we teachers can do to rid our language of this bane, or to eliminate the other unvoiced consonants that are so distasteful to Sir Richard's ear, but where we can silence an S that is not strictly necessary we should, I believe, do so.

Pronouncing the Final Consonant

In old English there were many feminine endings, but the tendency has been so long and so consistent to lop these off that now-a-days innumerable words—probably a great majority—end abruptly in a consonant. There can be no doubt that from the singer's point of view this is truly regrettable, for the utterance of a final consonant, so important for intelligibility, is a decided obstacle in the singing of a perfect legato. Such a line as this of Browning's illustrates this point: "Irks care the crop-full bird, frets doubt the maw-crammed beast?" I am glad that no composer, so far as I know, has undertaken to set 'Rabbi Ben Ezra' to music! It is also to be deplored that one of the commonest of all words—and—should be composed of two consonants and a short vowel. The conscientious teacher will take tireless pains to train his pupils to pronounce final consonants in such a fashion that they will, without being obtrusive, be clearly perceptible even in large auditoriums and to dull ears.

There are many unaccented syllables that offer difficulties to the singer. In ordinary speech they are usually obscured, sometimes almost to the point of extinction. In song the composer prescribes for them a duration long enough to necessitate a definite vowel sound. Words such as "people", "little" and "temple" are instances in point. In ordinary speech the final syllable is a consonant, pure and simple; in song it must often be sounded as a vowel; an unobtrusive *oo*. "Often" and "soften" are difficult words to deal with. I myself sound the T, contrary to the best colloquial usage, in order to give the second syllable a definite contour.

It is important to remember that in English, as in German, words are not elided, as they are in French. "At all", "without end", "Emma Eames" are vastly preferable to "a-tall", "with-ou-tend", "Emma-reames".

But notwithstanding such defects and difficulties as these, our language is full of more than compensatory beauties that repay richly any amount of trouble taken to publish them vocally. There are no difficulties in it that are insuperable for an English-speaking singer and every student should resolve to sing his own language perfectly. Perfection is hard to attain, but it is a worthy goal to set before a pupil, and the thoughtless, slipshod English that one hears daily in the studios, the concert halls and over the radio is a positive disgrace to our civilization.

Singer Should Preserve Language

I hold that singers, as well as actors and all public speakers, are conservators of good English utterance and, as such, should always try to uphold the best usage and to retard the corrupting influences that are always active.

Let them carefully beware of allowing standard vowels to degenerate into the ever-menacing grunt-

(Continued on page 37)

The Importance of Good Diction

(Continued from page 35)

ing sound of "uh". There is a regrettable tendency in English toward this degeneration, as is shown in such words as: "lover"—once "lōver"; "mother"—once "mōther" or "moothē"; "sup"—once "soop". In many cases this modification of the vowel sound has become too firmly established for correction, but there is as yet no justification for saying "uv" for "of", "merruhly" for "merrily", "Amuhruh-cun" for "American", "studunt" for "student". Curiously enough, this grunting vowel, so common in English, does not exist in any other of the great European languages.

Good diction should be so simple and unobtrusive that the hearer does not think of its perfection, but rejoices only in the complete intelligibility of the singer's utterance. Such exaggerations as the trilling of an R at the end of a word or before a consonant should be avoided; also the addition of a vowel sound to a final consonant in the attempt to clarify the consonant.

A few years ago the late Harold Randolph wrote to a number of teachers in New York asking their treatment of certain doubtful points in diction. For instance, he asked how the final R in "mother" should be treated. Mr. Randolph himself seemed to be in favor of the use of the grunting vowel, making the pronunciation "Mothuh". For myself, I do my best to keep the "er" sound as in "her" and give the final R a single click of the tip of the tongue. Mr. Randolph asked for light on the pronunciation of such words as "righteous" and "soldier", his own preference being for the colloquial "richeous" and "soljer". Because we singers are conservators, I stick to "righteous" and "soldier". I could not for a moment accept Mr. Randolph's assertion that "sad" and "glad" on high notes should be "sahd" and "glahd", for I hold that a good singer can sing any vowel on any note in his range. When he changes the vowel to suit his convenience or limitations he is recreant to his duty as an artist.

Text Should Be Mastered First

Any singer can sing good English who wants to, and every singer certainly ought to want to. As I said at the beginning of these remarks, "In the beginning was the Word". Although in vocal music of the seventeenth and eighteenth centuries words seem to have concerned the composers but little; for the past hundred years the inspiration of composers has been derived more and more directly from the verbal text. When Verdi sent the score of 'Falstaff' to Victor Maurel, who was to create the title role, he begged him to soak himself in the text before giving any study to the music, asserting that the music was so expressive of the text that, the text once thoroughly assimilated by Maurel, the learning of the music would be a simple matter.

In this assertion of Verdi's lies the whole

gist of my thought. The student of any piece of vocal music should begin its study by completely mastering the text both in meaning and as a matter of audible utterance. This done, he has only to recite the words according to the musical prescription of the composer, in order to achieve the perfect rendering of his song.

To conclude: We teachers should remember that English is the only language in which the majority of our pupils have any chance of ever even approaching perfection. A student born and brought up in this country has little opportunity to hear spoken languages other than English. He may acquire a knowledge of the diction of foreign languages sufficiently for the Metropolitan Opera House and radio audiences, but it is rare that he utters French satisfying to French ears or German to German. With good teaching to guide him and good will and intelligence on his part, the acquisition of Good Diction in English is well within the bounds of possibility. It is for us teachers to provide our pupils with the guidance that will enable them eventually to do full honor to their mother tongue.

RECORDS

(Continued from page 8)

achieves a musical and dramatic unity and cohesiveness treasurable—and rare—enough in the opera house, but hardly less than astonishing in the present circumstances. Undoubtedly credit for a good deal of this homogeneity and informing spirit belongs to the conductor and his associates in the direction. But the singers concerned co-operate with an enthusiasm and a devotion which can be plainly sensed.

The Butterfly is Toti Dal Monte, whose reputation has been made in florid rôles. Signora Dal Monte (whom I have repeatedly admired in Europe far more than I did in America) is probably too buxom a person today to confront the eye with a credible Cio-Cio-San. To the unaided ear, however, her impersonation—or as much as I have of it—is masterly. It lacks, to be sure, many of the customary graces of *bel canto* and is probably the better for that. Whether by the present exigencies of her vocal equipment or by dramatic design, the soprano cultivates in the opening act of Puccini's opera (and especially in her middle register) a kind of pinched and childish quality of tone which, under ordinary conditions, might affront the ear insufferably. Yet Butterfly is a child, not a prima donna, and this voice, whether assumed or not, is the child's voice to the life. It is by no means difficult to pick flaws in Signora Dal Monte's singing as such; there are certain deviations of pitch, there are other deficiencies of a sort and she avoids (for which some may be grateful) the optional high D Flat of the entrance song. But she seems steeped in the

APPEARING IN HAYDN'S OPERA 'THE APOTHECARY'

(Left to Right) W. Blakely Ritter as the Apothecary; Robert W. Davis as Mengone; and John Harrold as Volpino; Who Sang in the Production Given by the Philadelphia Academy of Vocal Arts in Norristown and in Philadelphia



spirit of the part and her performance of even this much of the opera whets the appetite for the later scenes. Mr. Gigli sings the music of Pinkerton at his elaborate best. Rarely has the tenor's voice sounded more opulently beautiful; he rather curbs his inclination to sob and he shows he can be reasonably tasteful without unnatural excesses of restraint. Mario Basiola fits competently, if without especial inspiration or zest, into the general picture. The minor parts are very adequately filled and maestro de Fabritis stands, to my thinking, in the front lines of Puccini conductors.

A Record Guide

The Record Book, A Music Lover's Guide to the World of the Phonograph, by David Hall (New York: Smith & Durrell) attempts, in its own words "to give real meaning to the bare titles listed in the record catalogues". This, it certainly does, and more too. The form of the book is unique. In two columns on the left-hand pages, are lists of records arranged according to composers, while the second column contains terse and scholarly comments on the quality of these recordings. These are not invariably complimentary, which adds to their veracity. The right hand pages are concerned with comments on composers and on their works. How on earth anyone ever had the patience to listen to all these records, let alone write comments on them, passes comprehension. Persons especially interested in recorded music, or contemplating becoming so, will find this book a mine of useful and interesting information. Its one lack is an index of names of the persons who have made the records.

Maria Ezerman Drake has been appointed by the board of trustees of the Philadelphia Conservatory of Music as managing director, to succeed Mrs. D. Hendrick Ezerman, deceased.

FRANK JOINS FACULTY OF ACADEMY OF ARTS

Authority Will Act As Stage Director
For School During Present
Academic Year

PHILADELPHIA, Dec. 20.—The Academy of Vocal Arts has engaged Benno Frank as stage director for the entire season of 1940-41. Mr. Frank has had

an extensive experience in Europe as stage director for both opera and drama, and also as lecturer on history and the staging of opera. He was associated with such well known music figures as Otto Klemperer, Max von Schillings, George Baklanoff, Willy Domgraf-Fassbender and many others. In addition to his post at The Academy of Vocal Arts, Mr. Frank is also professor for opera staging at the New York College of Music; stage director of the American League of Opera, New York, and professor of Theatrical Sciences, Scranton University.



Benno Frank

Byron Warner to Teach in Georgia

Byron H. Warner, coach and accompanist of New York, has recently been appointed assistant professor of music at the University of Georgia in Athens, Ga.

The DOUNIS

MASTERWORKS FOR THE VIOLIN

Published by Carl Fischer, Inc., New York:

The Artist's Technique of Violin Playing, Op. 12.
The Absolute Independence of the Fingers, Op. 15, Book I & II.
Preparatory Studies in Thirds and Fingered Octaves, Op. 16, Book I & II.
Fundamental Trill Studies, Op. 18.
The Staccato (The Accented Legato—The Accented Staccato), Op. 21.
New Aids to the Technical Development, Op. 27.
PAGANINI's Moto Perpetuo in Fingered Octaves.

Published by Harms, Inc., New York:

The Dounis Daily Dozen, Op. 20.

Published by Theodore Presser Co., Philadelphia:

Fundamental Technical Studies for the Young, Op. 25.

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NEW MUSIC: More Christmas Music, Songs, a Mass, and Teaching Material Issued

SPIRITUALS FOR CONCERT USE AND CHRISTMAS MUSIC

TWO spirituals bearing the name of R. Nathaniel Dett as the composer in the one case and the arranger in the other come from the firm of J. Fischer & Bro. Mr. Dett's original essay in the form is 'I'm goin' to thank God', while the traditional spiritual that he has taken in hand is 'Ride on, Jesus'.

'I'm goin' to thank God' has all the religious fervor and spontaneity of expression of the spirituals long in use and deserves to be ranked among the most beautiful and appealing of them all. It has a simple but significant accompaniment and the hummed passage for the voice at the end adds an immeasurably effective final touch. For 'Ride on, Jesus' Mr. Dett has written an accompaniment that places it definitely in the category of concert songs, and those who feel that the injecting of present-day harmonic blood into the spirituals adds to them a new piquancy of effect will find this setting a very stimulating one. Both were written especially for Dorothy Maynor and accordingly are designed for high voice.

Gustav Klemm's 'Love, you are my music', of potently melodic and sentimental appeal, is re-issued by the same firm. An index to its popularity is to be found in the fact that it is published in three keys.

Then two unfortunately delayed contributions to the Christmas music are an arrangement for four-part men's chorus by Howard D. McKinney of the Christmas motet 'Pastores loquebantur' ('The Shepherds said') by A. Constantini of the early 17th century, a work of impressive ecclesiastical dignity and beauty, and an imaginative and effective original carol by Alfred H. Johnson, 'Carol of the Singing Reeds', with words by Virginia Grant Collins, which is published both for three-part women's chorus and for unison singing.

SONG BY HAGEMAN AND OTHER NOVELTIES

IN his latest song, 'Miranda', Richard Hageman once more demonstrates that he is one of those rare composers who, however prolific, remain uncompromisingly faithful to their highest standard. A setting of Hilaire Belloc's provocatively atmospheric poem of apparently irresistible appeal to composers, it is published by the Galaxy Music Corporation.

The Spanish flavor is strongly pronounced both in the characteristically moulded contour of the voice part and in the rhythm and figuration of the dancing accompaniment. The melody is graceful and insinuating and the composer has succeeded notably in creating vivid local color that has no taint of banality. The song is made the more compact by the curtailing of the poem in its original form. This is a capital song for a high voice. An orchestration of the accompaniment is available.

Under assumed copyright Galaxy adds to its list another song of Spanish implications by re-issuing the infectiously lilting 'Amarella' by Jesse M. Winne, which is also published in choral form for women's voices in three parts, a medium for which it is admirably adapted.

And other choral novelties are an ex-



Pietro Yon



L. H. Flood

cellently planned arrangement by George Mead for four-part men's chorus, unaccompanied, of the traditional Irish 'The Royal Irish Hunt', one of the best of recent additions to the male chorus repertoire; a notably fine anthem for four-part mixed choir by Alfred Whitehead, 'Now God be with us', with Catherine Winkworth's translation of a poem by the 16th century Petrus; and an added stanza by Staines Franklin; and a free arrangement expertly made by Harvey Gaul of the ancient Hebrew 'Hear, O Israel', for chorus of mixed voices and a baritone part for the cantor.

NEW SONG FOR CHRISTMAS OF INDIVIDUAL CHARACTER

THOUGH too late in arriving to be featured among this year's heralded Christmas novelties L. H. Flood's new song, 'The Nativity', is of its very nature a composition whose appeal does not depend upon any year or fashion in music but will inevitably widen as the years go on. The composer, who is the author of the words as well, has found an individual manner of creating tonally the poetic mood of the text and has produced a Christmas song of uncommon beauty, with a subtly suggested "chime-y" effect in the accompaniment. It is written for what may be classed as a high-medium voice. The publishers are Edward Schuberth & Co.

A NEW FUNERAL MASS WRITTEN BY PIETRO A. YON

A NEW Funeral Mass and Absolution for three equal voices by Pietro A. Yon is issued by J. Fischer & Bro. Designed to be sung unaccompanied, the music is characterized by appropriate simplicity. It is imbued with a fine devotional spirit and the experienced composer has known how to combine ecclesiastical dignity with pronounced melodic beauty. The harmonization has traditional liturgical flavor without being at all stilted, while the three voice parts are all kept within a comfortable range. Particularly impressive are the opening 'Introit', the following 'Kyrie' and 'Dies irae' and the later 'Subvenite'. The prevailing tonality is B flat major.

STUDIES FOR THE VIOLA MEET AN EXISTING NEED

TWO books of Wohlfahrt Foundation Studies for the Viola that have recently been published by Carl Fischer are in reality a compilation of the most practical Wohlfahrt Studies for the Violin transcribed for the viola and arranged in

progressive order, in so far as was considered feasible, by Merle J. Isaac and Ralph C. Lewis. Book 1 consists of Thirty Studies in the First Position, while Book 2 contains a similar number of studies in three positions.

These books are the outcome of a special need for new instructional material for the viola created by a recently precipitated condition. Inasmuch as it has been traditional to recruit viola players from the ranks of violinists, the available pedagogical material produced for the viola in the past has pre-supposed the possession of an at least fairly good violin technique. The recent rapid development of school orchestras, however, has involved the necessity of having those assigned to the viola begin their study immediately on their instrument without first acquiring a facility on the violin. And new instruction books for these beginners have had to be brought into existence.

But there still exists a certain gap between the available material for beginners and that for more advanced players, and it is this need that the compilers of these books have attempted to meet. Judging by the thoroughgoing and systematic manner in which they have gone about their task and the lucidly and compactly set forth results of their efforts, they would seem to have succeeded admirably in accomplishing what they set out to do.

A MOZART CONCERTO MOVEMENT SIMPLIFIED FOR YOUNG PLAYERS

AS an introduction to concerto playing for young piano students the arrangement that Louise Robyn has made of the first movement of Mozart's Concerto No. 18, in B flat (K. 456) should be welcomed by teachers, as has been the previously published last movement of the Haydn D major concerto in a similar version for children's use by Miss Robyn.

Like its Haydn predecessor, this version of a Mozart movement is published by the Oliver Ditson Company under the title 'Kinder Concerto' ('Children's Concerto'), which is a not altogether wise choice for a

title inasmuch as the uninformed world naturally assume that it had been given to it by the composer, an assumption that would be strengthened, moreover, by the ill-advised use of the German word.

Miss Robyn has simplified the solo piano part considerably, by abbreviating it in the first place and by shifting some of the more troublesome hurdles to the second piano, changing arpeggiated passages into straight scales, avoiding octaves and omitting notes supposed to be held by the thumb or fifth finger while the other fingers of the same hand are negotiating patterns. Thus telescoped and brought within the practical reach of small hands, the music still retains its spontaneous charm and its formal symmetry.

Every teacher knows that playing with a second piano is a powerful stimulus to practically every student, and it would seem inevitable that through learning to play such an arrangement as this of a concerto movement the ambition to tackle a "regular and unarranged" concerto would be aroused. And no better introduction to Mozart could easily be found.

VITAL TEACHING SUGGESTIONS IN PIANO CLASS WORK COURSE

IN his Idiomatic Course of Piano Instruction for Class Work, published by C. C. Birchard and Company, Albert D. Jewett sets forth the condensed results of forty years of practical experience in the teaching of beginners, using A. K. Virgil's Foundation Exercises as his guide. He is convinced that class work offers the solution of the problem of teaching a child to understand music as readily as he does any other subject and to enjoy it perhaps more than any other subject.

Mr. Jewett is a teacher who does not believe in asking a pupil to read from the printed page until after he has learned to listen and to grasp a musical thought and has been taught how to write it. Moreover, he has no patience with the traditional insistence upon practice before a pupil understands how to practice intelligently.

Brahms Chamber Music in Arrow Scores

The most recent addition to the Longmans Miniature Arrow Score Library is 'The Chamber Music of Brahms', as edited by Albert E. Wier, which follows in natural order of succession 'The Chamber Music of Beethoven', published some months ago. The contents of the latest volume embrace all the chamber music written by Brahms with the exception of the sonatas for two instruments, for piano and violin, piano and cello, and piano and clarinet or viola.

The eminently convenient series in which it appears takes its name from the system of arrow signals devised by the editor, which calls attention to all the themes in the score as they appear and to many other passages of special interest as well. In accordance with this system an arrow is placed with its point slanting downwards when it is intended to call attention to one particular staff. When it lies between two staves with the point in a horizontal direction it indicates that what is being played on both the staff above and the staff below is of some special importance. The system was primarily conceived to enable those who can read ordinary instrumental music but have not studied score-reading to follow the melodic and structural outlines of chamber and orchestral works with ready ease.

These books, being of large sheet-music size, have the further advantage of having four pages of the ordinary chamber music score on each page, this reducing to a minimum the frequency of having to turn the printed leaves. Like the Beethoven book, the Brahms volume is provided with a list of the recordings that have been made of the composer's chamber works and, at the end, a list also of readily accessible books in English, as well as less easily obtainable books in French and German, on these works.

The compositions are given in chrono-

logical order, each one prefaced by a short historical commentary. Thus the book opens with the piano trio, Opus 8, and closes with the clarinet quintet, Opus 115, seventeen works in all being included. The arrow device used should greatly facilitate the understanding and enhance the enjoyment of all this music on the part of those seeking a more intimate knowledge of it.

From the same publishers comes also a new collection entitled 'Piano Music for the Leisure Hour', as compiled by the same editor, which appears in the 'Longmans Leisure Hour Music Series', of similar format to that of the 'Longmans Miniature Arrow Score Library'.

Obviously intended for the amateur pianist, it embodies a commendable purpose. The contents represent a wide range of musical style, calculated to appeal to many different tastes, and are, on the whole, well chosen, albeit the transcription used is not of the most fortunate nature in every case, as, for instance, that of Bach's version of 'Jesu, Joy of Man's Desiring', which persistently presents rhythmic problems of too vexatious a character for the average amateur.

A few informal comments precede each composition, along with details of available recordings. Strange to say, the names of those responsible for the arrangements and transcriptions used are not given. Scarlatti's so-called 'Pastorale', for instance, is presented not in the key in which Scarlatti wrote it but in the concert arrangement, in a different key, made by Tausig, yet Tausig is not mentioned. Then a historical inaccuracy is the ascribing of the canzonetta 'Nina' to Pergolesi, long considered its composer, whereas it is now known to have been written by Rinaldo da Capua.

Some ninety-four pieces, in all, are included, ranging from the early classics to Paderewski, Strauss and Rachmaninoff.

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1600th Anniversary of St. Ambrose's Birth

(Continued from page 5)

side the Gregorian Chant for many centuries. Without doubt one influenced the other. At first it was the Ambrosian that led the way, but in time the influence became mutual. An example may be found in the Ambrosian hymn 'Hic Est Dies Versus Dei', of which there is some evidence that the tune became that of the better known 'Veni Creator Spiritus' of the Roman liturgy. Other characteristics of the Ambrosian hymns call for special mention. They brought a non-scriptural element into the liturgy as they were not scriptural texts, although they may have been founded thereon. Others, like the 'Aeterna Christe Munera', referred to the Martyrs, a wedge which opened the way for liturgical hymns in honor of the saints, a new feature of the liturgy. The melodies were not intended for a trained schola, but for the congregation, hence their syllabic character. This type, a single note to a syllable, was not only a trait of these hymns, but in time became a feature of the secular folksongs and still later an essential part of the Lutheran choral.

Antiphonal Singing Introduced

Antiphonal singing was another feature introduced to the West by the Ambrosian liturgy. This custom, used in the Hebrew temple service and among the Greeks, was introduced to the West at this time. The word 'antiphon' in the days of St. Ambrose had quite a different meaning from the popular connotation of today. With St. Ambrose it meant the men's voices in contrast to boys' voices or men's voices pitted against women's voices. The principle here being 'singing at the octave'. For this reason St. Ambrose was not too anxious to prohibit the participation of women in congregational singing. Antiphonal singing was applied to psalmody and the various phases and applications can be traced through the centuries. It reached its climax in the sumptuous music of the Venetian Giovanni Gabrieli and his contemporaries who used multiple choirs. Nor can the superb operatic use of the idea by Handel in 'Julius Caesar' be overlooked or its counterpart, the more modern version in Wagner's 'Parsifal' be ignored.

The Ambrosian Chant shows the marks of a developing art. Its melodic curve is less formal and simpler than the finished Gregorian line. The 'jubilus', a distinctive feature of Ambrosian music, is a free flowing embellished passage sung to a neutral syllable. This feature was adopted by the Gregorian Chant for its more highly developed passages. These exalting phrases, which approach the domain of a free improvisation, are as St. Augustine describes them, expressions of such intensity that words were found wanting in their ability to suggest the emotions of the soul. Both systems, the Ambrosian and the Gregorian, are founded on the same principle, the modes. Some would have us believe that St. Ambrose used only the four authentic modes and that St. Gregory added the four plagal modes. More recent investigators are prone to be less didactic and feel that further

investigation of both these repertoires is necessary before a decision can be reached.

Hymns Wrongly Accredited

In past centuries history has often incorrectly accredited cultural contributions to prominent leaders of thought with which they have had no connection. St. Ambrose is just such an example. Paulinus, the Deacon, a contemporary biographer of the sainted bishop tells us that the hymns written by the imitators of St. Ambrose were called 'Ambrosiani'. As a result compilers were led astray and thus they attributed many hymns to St. Ambrose of which he was not the author. Again, the 'Te Deum' is called by some writers the 'Ambrosian hymn of Thanksgiving'. At the baptism of St. Augustine in 387, a joyous day for the early Church, the bishop and the neophyte stood side by side singing this hymn antiphonally. The contemporary account suggests that the hymn was extemporaneously improvised. This gave credence to the belief that St. Ambrose was the author.

History records the stormy existence of the Ambrosian liturgy which has had to weather many attempts of being replaced by the Roman rite. The Council of Trent in the Sixteenth Century assured its continuance as a separate liturgy. During this period St. Charles Borromeo, the Bishop of Milan, known in musical circles for his part in the reform of church music, directed a revision of the Ambrosian liturgy. Our knowledge of Ambrosian music is founded largely on a manuscript of a Twelfth Century Antiphonale which was reproduced in the fifth and sixth volumes of the 'Paléographie Musicale', along with an extended introductory essay by Dom Cagin. Dom Suñol, the present Director of the Pontifical School in Rome, was for a time the head of the Schola in Milan and under his direction the new Antiphonale was issued a few years ago. This year, to commemorate the centenary, the Graduale was published, thus giving us a fairly complete repertoire of Ambrosian music.

To summarize the work of St. Ambrose's contribution to church music is to minimize his importance. Yet hymns, antiphonal singing and the 'jubilus' are an important part of the basis of religious music. In later centuries greater facility in the art made it possible to pare and prune some of the earlier efforts. Without doubt some of the Ambrosian melodies profited by this revision, for they are less formal than the Gregorian melodies. Later ages, in an attempt to develop multi-voiced music, lost the knowledge of the artistic principles of the chant so that Sixteenth Century revisions were execrations. At last we have regained this tradition—a tradition that stands as the basis of western music, whether it be that which glorified the services of the church or the world of music that man created for himself.

Fordham to Give Sophocles Drama with Music by Thomson

In conjunction with Fordham University's centenary celebration, the Reverend Robert I. Gannon, S.J., president of the university, has announced that Virgil Thomson will compose the music for the production of the 'Oedipus Tyrannus' of Sophocles which will be presented in the original Greek at an outdoor production next May. This production is an outgrowth of a venture embarked upon last year when students of the classical department gave 'The Clouds' of Aristophanes in the college auditorium. Margaret Page and Eric Hawkins will supervise the production.

M. WOOD HILL
COMPOSER

257 West 86th Street, New York, N. Y.

BALDWIN-WALLACE LAUNCHES FESTIVAL

Conservatory Inaugurates Composer Series with Programs Devoted to Works of Mendels-son

BEREA, O., Dec. 11.

THE Baldwin-Wallace Conservatory of Music inaugurated a Great Composer Festival Series on Nov. 30 and Dec. 1. The Festival comprised a lecture on the life and works of Felix Mendelssohn Bartholdy and three concerts. All events were held in the beautiful Kulas Musical Arts Building.

The lecture was given by Dr. Carleton Bullis, head of the theory department of the Conservatory and was illustrated with slides which Dr. Bullis himself had made. The lecturer used a unique graph in putting his material before his audience so that it was possible for them to keep clearly in mind much of what was told them. Dr. Bullis thus assisted a great deal in preparing the listeners for the concerts which followed.

Outstanding Conservatory students offered the program given at 4:00 o'clock on Saturday. Richard Ellsasser, a gifted fourteen-year-old organist and pupil of Dr. Albert Riemenschneider, opened the program by playing the Second Organ Sonata, Op. 65 in C Minor. Santa Cosoleto, who shows marked ability at the piano, followed with the Prelude and Fugue, Op. 35 No. 1 in E Minor. John Haley, who last year won first award in the national contest for high school students and who is only fourteen years old, gave the first movement of the Violin Concerto, Op. 64 in E Minor, a brilliant reading. The vocal works which the program offered were solos by Glenn Schmitte, tenor, who sang 'On Wings of Song' and 'Song of the Rover' in a beautifully simple manner. The Madrigals, a group of twelve fine voices trained by Allan Schirmer, head of the voice department, sang three little known unaccompanied choruses which drew long applause from the audience. These songs were: 'God the Lord Is Gracious', 'The Nightingale' and 'On the Sea'. The program concluded with the first movement of the Trio, Op. 66 in C Minor played by Aileen Young, piano, Eugene Shepherd, violin, and Louise Houck, cello, who successfully brought this concert to a brilliant close.

Poinar Conducts Symphony

The Saturday evening program was given by members of the faculty assisted by the Conservatory Symphony. The Faculty String Quartet played the First Quartet, Op. 12 in E Flat well. Emily Stretch, contralto, and Allan Schirmer, tenor, contributed two duets, while Carl Schluer offered the Piano Concerto, Op. 25 in G Minor with warmth and sensitivity. The Orchestra, directed by George Poinar, offered the 'Fingal's Cave' and the 'Ruy Blas' overtures in a finished manner. The audience enthusiastically acclaimed this entire program.

On Sunday afternoon at 4:00 o'clock the Festival was brought to a close by the rendition of the 'Hymn of Praise' sung by the A Cappella Choir of sixty voices, Cecil W. Munk, conductor, and which was preceded by the 'Italian' Symphony, played in



Standing (Left to Right), Are Albert Riemenschneider, Director of the Conservatory; Cecil Munk, Conductor of the Choir; with Carl Schluer, Pianist



George Poinar



Dr. Carleton Bullis

its entirety by the Conservatory Symphony. Mary Marting, soprano, and Allan Schirmer, tenor, were the soloists in the 'Hymn of Praise'. This concert too brought forth long and enthusiastic applause from the audience which packed the large auditorium. Both Miss Marting and Mr. Schirmer sang well in their solos and duets, and the Chorus and Orchestra also deserve particular mention for their splendid work.

The Baldwin-Wallace Conservatory has won for itself national notice by its annual Bach festivals which are given in June of each year under the direction of the Director of the Conservatory, Dr. Albert Riemenschneider. Dr. Riemenschneider hopes that this new series, which will cover the work of various great composers, in addition to the annual Bach Festivals, the Sunday afternoon series of concerts and the weekly student recitals, will give the student body the opportunity of becoming acquainted with and assimilating a wholly adequate representation of the world's greatest music.

It was gratifying to have such large and enthusiastic audiences at all of the concerts.



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BOOKS: 'Enchanted Wanderer,' A New Biography of Weber

WEBER has been most fortunate in the sympathetic treatment he has received at hands of biographers since his son Max wrote the first biased account of his harried life. The latest essay, 'Enchanted Wanderer: The Life of Carl Maria von Weber' by Lucy and Richard Poate Stebbins (New York: G. P. Putnam's Sons), although it denies many of Max's claims for his sire (claims long since disproved) is so favorable as to be suspect. There is no doubt that the poor little lame boy wandering homeless over Germany, driven on by the overweening ambition of a "lovable", rascally father was a pitiable figure. But can we really believe he found as little pleasure in his music as our authors would lead us to believe? When Carl's silent mother died he must have felt much as any child feels, deserted and alone. But is it necessary to write an indirect monologue on the question of God's wisdom, to understand the lad?

'Enchanted Wanderer' is a book containing some very worth while accounts of the contemporaries of Weber. It pictures the Abbe Vogler, Francesco Morlacchi and the tragic little Caroline von Weber with sympathetic and deft strokes. As for Carl himself, he is a man of many talents, a dabbler in paints and literature, an accomplice in a swindle against an inventor, a champion of German opera and a composer of stature. He becomes a child who strives to be a genius, a genius who fights to be a celebrity, a celebrity who longs for "a ribbon to stick in his coat". His youthful escapades that set Württemberg tongues wagging, his wild love affairs and his conceit are gently whitewashed with feminine tenderness, and the man who established German opera for Germany, without whom Wagner and Berlioz are inconceivable, becomes merely a good-hearted mediocre man with a tragic malady and inordinate ill fortune. We would like to believe that the failure and success of great men is more of their making than our authors will allow. 'Enchanted Wanderer', as the title suggests, is a sentimental and romanticized version of the struggles, the heroic struggles, of a romantic but disciplined composer. K.

'Pioneers in Music'

There has been such a spate of books from the presses in the last decade (and only a few of them worth the time it takes to read them), on the lives and music of great composers, that it is no small relief to turn to a volume that brings into clearer vision some of those who did the spade-work for the titans. Such is David Ewen's 'Pioneers in Music' (New York: Thomas Y. Crowell Co.). In this, the great masters, Bach, Wagner, Mozart, Brahms, etc., play no major part, but all interested in music and in the figures of the men who composed it, will widen their knowledge appreciably by becoming acquainted with Mr. Ewen's work.

Some of the lesser-known of the composers included are, Heinrich Schütz, Pietro Metastasio, Giacomo Durazzo, Johann Kuhnau, Johann Joseph Fux, Antonio Caldara, John Field, Johann Strauss the elder, and Josef Lanner. The volume is divided into three sections, The Early Opera and Oratorio, Early Instrumental Music, and A Few Musical Forms. In

turn under these sections appear the composers previously mentioned, as well as better known artists. Their relation to the art of music, to each other, and to the great composers with which the public is familiar and with whom the author is not primarily concerned, is discussed. It is an entertaining work, and should fill the gap on many a shelf. A.

Story-Lives of Great Composers

'Story-Lives of the Great Composers' by Katherine Little Bakeless (New York: Frederick A. Stokes Co.), relates something of the lives, fortunes and mis-fortunes of nineteen composers in a sentimental and often entertaining manner. The list of the composers included should be made known for, as the author says, "the book follows a 'First Series of Story-Lives of Master Musicians', by the late Harriet Brower" and "none of the composers whose stories were written there make their re-appearance here." Four of the composers are contemporaries. The entire nineteen are: Rachmaninoff, Richard Strauss, Sibelius, Stravinsky, Puccini, Elgar, Humperdinck, Sullivan, Bizet, Massenet, Rimsky-Korsakoff, Mussorgsky, Borodin, Smetana, Dvorak, Gounod, Rossini and Purcell. Some of these names call the term "great" in doubt. The book is illustrated with photographs and drawings of the subjects, some of them of unusual interest. The book should entertain those, especially children, who are just beginning to discover the men behind music. It is harmlessly and enthusiastically written. W.

The Record of An Accompanist

'I Played Their Accompaniments', by Elizabeth David (New York: D. Appleton-Century Company) is an interesting record by the wife of the late Ross David, New York teacher of singing. Mrs. David was in her own right associated with many of the great musical personalities of the past few decades and she writes of them with an interesting pen. During the last world war, she traveled with Margaret Wilson, daughter of the late president, as accompanist, and was consequently brought into constant touch with notable persons other than musicians. Mrs. David writes with facility and has the knack of making arresting what she has to say. The book is well worth while both as a record and as a diversion. H.

'Great Program Music'

'Great Program Music', Sigmund Spaeth. (New York: Garden City Publishing Co.) The author describes this new work as a "compulsory sequel" to his book on the great symphonies. Once again he indulges in the procedure of setting words to the melodies of great compositions with the argument that people are thereby aided in understanding the music. Only a few fortunate themes, which are too rapid, rhythmically intricate or widely distributed, escape this treatment. The process reaches the height of absurdity in a quotation from Tartini's 'Devil's Trill' Sonata to which Mr. Spaeth appends the words: "Devil's trill, Devil's trill, Really Tartini's skill". He does not state whether the music-lover should trill on these words or not.

The book opens with a description of the

types of program music and a definition, followed by early examples from France, England, Italy and Germany. Later chapters discuss Beethoven's mastery of program music; the early romanticists; the triumph of program music; miscellaneous examples; Russian composers of program music; Richard Strauss; and the modernists. A list of recordings of program music is appended, as well as an index. R.

A 'Making Friends with Music' Course

A new and essentially "alive" course in music appreciation bearing the general title 'Making Friends with Music' and consisting of both books for the student and accompanying books for the instructor is issued by Ginn and Company. The authors and compilers, William C. Hartshorn and Helen S. Leavitt, have sought a more vital and direct approach than has customarily been available in the schools and it is evident that they have found one. The students' books are, in order, 'Prelude', 'Progress', 'At Home and Abroad' and 'New Horizons', each of which is supplied with a chronological diagram of the composers represented and also a glossary of musical terms at the end. The teachers' books are 'The Pilot', covering the material in 'Prelude' and 'Progress', with hints on how to present it, and 'The Mentor', covering 'At Home and Abroad' and 'New Horizons'. Music representing a wide range has been chosen from the standpoint of attractiveness and appeal, and through interesting means of presenting it the student is taught how to listen intelligently. C.

Upton Writes on Father Heinrich

One of the most important figures in American music history, Anthony Philip Heinrich, has at last received the treatment he deserved of posterity in the biography written by William Treat Upton (New York: Columbia University Press). Mr. Upton approached his task with his usual thoroughness, availing himself of the facilities of the Library of Congress and various contemporary news reports, as well as letters and music scores. His book is scholarly and trustworthy without being pedantic, and it gives us the first rounded conception of a composer and musician who contributed much to our musical heritage and who was called "The Beethoven of America" in his own time.

Father Heinrich was born in Bohemia in 1781 with wealth and an active wholesale business to maintain. His musical interests remained entirely subservient until the collapse of his business. He did not begin to compose until nearing his middle thirties; he did not come to America until twenty-four, yet he is an American composer of significance. Father Heinrich was the first conductor to play a Beethoven Symphony in America; he was the first important man to utilize Indian music for concert purposes, and his circle of friends, both in this country and abroad, included the finest minds of his era. That his life was hard, that poverty and ill fortune hounded him, did not curtail his output nor his enthusiasm for a national American music. Mr. Upton's biography reveals Heinrich as a man and as a musician to be remembered and cherished. K.

Dr. Davison on Choral Conducting

In his 'Choral Conducting' Archibald T. Davison has compressed within the compass of seventy pages the invaluable essence of the conductorial wisdom that he has acquired through his own thirty-five years' experience as a director of choral societies. His book is written primarily with the untold young conductor in mind but many an experienced conductor confronted with unexpected problems might conceivably find just the help needed in the hints offered by Dr. Davison. His is an essentially human approach and he accordingly stresses the importance of the personal relations between conductor and choristers and the prime necessity, for

instance, of injecting humor into the rehearsals.

He dilates upon the desirability of a conductor's having a certain amount of skill as a pianist and also an intelligent command of the singing voice, though not a professionally trained singing voice, which, he avers, will more often than not defeat his intentions. Criticism of the practice of laying almost exclusive emphasis upon vowels, whereas "it is consonants that are of overwhelming importance", advocacy of the interpolated "h" between two adjacent vowels and remedies for the "original sin" of amateur vocalists, the "closing in" on consonants, are among the features of the enlightening chapter on choral technique. The book is published by the Harvard University Press. C.

A Stimulating Collection of Essays

Every fairly well informed music-lover who reads the Collected Essays of W. Gillies Whittaker, recently published by the Oxford University Press, is assured of a most stimulating and rewarding experience. These are highly erudite dissertations couched in language of such vitality, directness and thrust as to make them quite as entertaining as they are enlightening. "Bach borrowed ideas as persistently as Wagner borrowed money, and both gave to the world priceless works of art as the result" is just one example of the sententiousness of the writing. The twelve subjects treated embrace such widely disparate topics as 'A Pilgrimage through the Church Cantatas of J. S. Bach', 'The Folk-Music of North-Eastern England' and 'The Business of a Musical Editor'. C.

Picturesque Folk Ballads Dramatized

Alice M. G. White and Janet E. Tobitt have now followed up their 'Dramatized Ballads' and 'Plays for High Holidays' with 'The Saucy Sailor', a well-chosen new collection of folk ballads dramatized for performance by school groups, church and community societies and camps. It is attractively illustrated by John Rawdon. Included are some fifteen folk ballads, ranging from the Flemish 'The Prodigal Son' to the old French 'Nice girls don't chase the boys', the Scottish 'Willie's gane to Melville Castle' and the English 'The Wraggle Taggle Gypsies, O' and the song that gives the title to the book. With its engrossing material and the detailed suggestions given for dramatic action, costuming and staging, the book should be of great value to recreational dramatic groups of whatever kind. It is published by E. P. Dutton & Company. C.

A Study of the Violin for Amateurs

Feeling the need for restating the fundamentals of violin playing to aid amateurs, Kaare Bolgen has written a comprehensive book, 'The Science of Violin Playing' (Boston: Christopher Publishing House). Beginning with the obvious requisites: bowing, fingering, intonation and vibrato, Mr. Bolgen describes the means of obtaining the best results in each phase. There are many illustrations of violin, bow and finger positions. Space is devoted to what not to do, as well as the correct procedure, and the rudiments of technique are fully analyzed. M.

A New Handbook of Music History

'Handbook of Music History' by Hans Rosenwald. (Chicago: Lee Stern Press). Teachers should find this book very useful, for it is written in the form of questions and answers and in a succinct style which compresses a great deal of information into a comparatively small space. Dr. Rosenwald is now chairman of the musicology department of the Chicago Musical College and was formerly artistic director of the Lessing Hochschule in Berlin. He has organized his book with a teacher's understanding of how to present complicated matters simply, if a bit dogmatically. R.

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BOOKS: An Exhaustive New History of Musical Instruments

'THE History of Musical Instruments' by Curt Sachs. (New York: W. W. Norton), an exhaustive, illuminating survey, like all of Dr. Sachs's books, is enriched by his interest and knowledge of related fields. In a prefatory word he thanks Emily Floyd Gardiner for her assistance in the preparation of the work, which is the first which Dr. Sachs has written in English. Both the author and his stylistic assistant are to be congratulated, for the book is written in an admirably clear and flowing narrative style. It is a work which musician and layman alike will find interesting, and it contains more salient facts of musical history than many a book devoted exclusively to that subject, for the history of musical instruments and that of music are indissolubly bound together.

Among the many virtues of the book are the profuse and well-chosen illustrations. It contains no less than twenty-four plates, consisting of photographs of instruments, reproductions of art works portraying musicians playing, and similar material. In addition there are 167 drawings, so that the reader is able constantly to visualize the instruments which Dr. Sachs is discussing. And furthermore, the book is admirable in its adherence to concrete details and in its historical conscience. That which is known and that which is conjectured are carefully distinguished.

The first part of the history takes up the Primitive and Prehistoric Epoch. Dr. Sachs discusses the motor impulses which gave rise to instruments, their ritual functions and sexual connotations, melodic impulses, and he adds a chronology of early instruments. The second part treats the instruments of antiquity, including Sumer and Babylon, Egypt, Israel, Greece, Rome and Etruria, India, the Far East and America. In the third part he discusses their development in the Middle Ages, including the Far East, India, Southeast Asia, the Near East and Europe. The fourth and final section of the book deals with the Modern Occident in chapters devoted to the Renaissance, the Baroque, Romanticism and the Twentieth Century. In an appendix on Terminology Dr. Sachs gives an informal digest of the Hornbostel-Sachs classification of instruments based upon acoustical principles. He adds a valuable list of references.

It is impossible to discuss the scope of this book in a short space. Suffice it to say that it should find its way into every well-stocked musical library, whether public or private.

An Approach to Music

'Approach to Music' by Lawrence Abbott. (New York: Farrar and Rinehart.) To the mounting tide of books concerned

with the musical layman, Mr. Abbott has added a work which is bound to stimulate the interest and curiosity of any one who reads it. For the author has packed into the book an amazing amount of information and allusion, in fact so much that it is likely to be indigestible for the musically uninitiated reader, unless he is willing to apply himself. The book takes up musical history, the kinds of music, musical structure, the various styles of music, the psychology and even the philosophy of music and a multitude of other subjects. In view of the complexity of its theme and the public to which it is addressed, this layman's handbook steers quite successfully between the Scylla of superficial popularization and the Charybdis of technically abstruse discussion. Among its interesting features is a chart showing the life-span of most of the leading composers of the last four centuries, as well as their chronological place in music history. Mr. Abbott's book should lead many of its readers to the actual study and practice of music, which should be the object of all such works.

A New 'Psychology of Music'

A comprehensive survey of those research studies in the psychology of music that have had a most direct bearing on musical art, musical artistry and music education is offered by Max Schoen in his book bearing the title 'The Psychology of Music', published by the Ronald Press Company. The book is divided into two parts, the first dealing with the psychology of music itself and the second, with the psychology of musical aptitudes.

Part 1 treats exhaustively of tone, as illustrated by various vibration diagrams, tones in successive combination (melody) and tones in simultaneous combination (harmony), the varieties of musical ef-

fects, both "ideational" and "affective", and the types of musical experience. In Part 2 tests of musicality and talent, the psychology of artistic singing and the growth of musical powers are discussed. The effects of different tonalities and of intervals and motifs and the question of key-and-color parallels are featured in the chapter on "ideational" musical effects. Besides a list of the 124 books cited by the author a selected bibliography of 264 works is appended.

'Notes for Singers' and 'Singing without Tears'

'Some Notes for Singers' by John Mewburn Leven (London: Novello and Company, Limited) and 'Singing without Tears' by Joseph Lewis (New York: Michael Keane, Inc.) are both slim little volumes whose titles carry out their intentions. As has been said before in these columns, the value of books on singing is somewhat dubious except as adjuncts to the lessons of individual teachers. Mr. Leven's work is largely concerned with biographical notes of artists of other days and there is a bibliography of works on singing. Mr. Lewis goes more into detail and much of his material is excellent and to the point.

'Hollis Dann', an Appreciation

'Hollis Dann, His Life Contribution to Music Education' by Reven S. DeJarnette (Boston: C. C. Birchard Company) is an appreciation and a detailed account of the work and methods of this well-known music educator by one of his pupils. The volume is one of The New Laurel Library of which Peter W. Dykema is general editor. Those interested in music education from the pedagogical point of view as well as that of artistry, will find the book eminently worth while. An excellent bibliography is included.

New Volumes for Reference Uses —Grove, Baker and 'Who is Who'

THREE volumes that no doubt will be much in demand as reference works have been made available for the holidays. These are a supplementary volume for Grove's Dictionary of Music and Musicians, a new edition (the fourth) of Baker's Biographical Dictionary of Musicians, and the 1941 edition of "Who Is Who In Music", described on its cover page as "a complete presentation of the contemporary music scene with a master record catalogue". The publishers, respectively, are The Macmillan Company, New York; G. Schirmer, Inc., New York; and the Lee Stern Press of Chicago and New York.

The supplementary volume of Grove, prepared under the editorship of H. C. Colles, editor of the last (third) edition, music critic of the *Times* of London since 1911 and for part of one season guest critic of the *New York Times*, is designed to bring up to date the five volumes of the 1927 set and, perhaps in lesser degree, the American Supplement of 1928. It is understood that a new American Supplement is contemplated.

The supplementary volume must be regarded as just that. It contains a certain number of new subjects, like its article on Jazz, and some valuable new lists of works. A large part of it, however, is given over to material which must be correlated with articles appearing in the volumes of the last edition. To facilitate reference, volume and page numbers of articles in the third edition are given immediately after the subject entries in the supplementary volume.

Twenty-one pages are devoted to broadcasting. As an example of sometimes generous treatment of American composers, a fresh article on Charles Ives, bearing the initials G.R. (Gustave Reese) occupies nearly one column of a double-column page. I.K. (Irving Kolodin) has supplied a new article on the Metropolitan Opera. Mr. Colles himself has written a supplementary discussion of operatic periods, occupying nearly eighteen pages, which can be regarded as typical of the scholarship of Grove, past and present. In content as well as in format, the volume conforms to the general style and substance of the Grove the world has known and treasured.

A greatly revised Baker, containing, it

is stated, about three thousand new items, also has been brought up to date. Indeed, as the newest of biographical dictionaries, it may be assumed that its facts and dates represent the latest obtainable at the time it went to press (the introduction of the publishers is dated October 1, 1940). The entries maintain their traditional brevity. Abbreviations are used extensively, there being a key to these, of course—also a key to pronunciation—in the front of the book. There is an appendix of additions and corrections, also four pages devoted to errata, the publishers having handsomely admitted in their preface that "it goes without saying" that this new Baker "is not lacking in those familiar and perennial faults—inaccuracy and inconsistency—which belong to every good dictionary, in greater or smaller degree, and which have the virtue of tempering man's excessive claims to perfection." All the indications are that the book is an unusually accurate one. Entries are not initialled, and there is no list of editors and contributors such as is found in Grove. But the preface makes acknowledgment to those who bore the chief brunt of the work, including Gustave Reese, Gilbert Chase and Robert Geiger. There is every reason to believe that the new Baker will have the same wide and exceedingly helpful use as the old.

* * *

'Who Is Who in Music' combines the brief biographical entries which its title would imply with a pictorial presentation of portraits of many musicians and a long series of special articles and editorials by conductors, performers, music critics, educators and others whose special province is music. There are classified directories of various kinds, surveys of music in many states of the union, a section devoted to musical instruments, a musical quiz and other departments, their sum total resulting in a tome of more than nine hundred pages. It is handsomely bound and printed. The editorial board, as listed, consists of Joseph Barone, Edward Barry, Noble Cain, David Ewen, Rudolph Ganz, Arthur Hartmann, Ralph Lewando, Leonard Lieblich, Joseph Maddy, Dr. Frank Marcus, Linton Martin, Hans Rosenwald, Hugh Ross, Pitts Sanborn, H. Knox Spain and Bruno David Ussher.

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Institute of Musical Art Issues First Number of School Paper

The first issue of *IMA News*, a monthly publication which will be the official newspaper of the students of the Institute of Musical Art of the Juilliard School of Music, has just appeared and will appear hereafter on the fifteenth of each month, during the school year. Philip Doak is editor in chief, assisted by a staff which includes Alonda Strumskis, Peter Sirch, Thomas Kneeshaw, Ruth Neal, Esther Cooperman, Ben Suchoff, and Ruth Strough. John English is business manager. Working with him are Victor Mariani, Byron Houseworth, Edwin Kleine and Anthony Doria. John C. Ballantyne is faculty adviser.

Institute Alumni Meets

The Alumni Association of the Institute of Musical Art of the Juilliard School of Music met at the Institute on Dec. 3, for its annual business meeting followed by an open discussion of 'What's New in the Institute.' Leading the discussion were John Ballantyne, Igor Buketoff, Louis Bostelmann, Arthur Christmann, Irwin Freunlich, Mildred Hagan, Elizabeth F. Harris and Belle Soudant, all members of the faculty.

N. Y. U. Starts Series of Brahms Concerts

Three chamber music concerts devoted to the works of Brahms are being given by the Perol String Quartet and assisting artists on successive Monday evenings. The first was scheduled for Dec. 9, in the N.Y.U. Auditorium at Fourth and Greene Streets. Augusta Scheiber, pianist, and Jeannette Scheerer, clarinetist, were to participate with the quartet in the Piano Quartet in A Minor, Piano Quintet in F Minor, and Clarinet Quintet in B Minor.

MacDowell Club Orchestra

The MacDowell Club String Orchestra under Karl Krauter gave its first concert of the season in the MacDowell Club Auditorium on the evening of Dec. 8. The program included works by Corelli, Bach, Beethoven, Ravel and Ernest Carter. The orchestra was assisted by Emily Roosevelt, soprano, who sang selections from 'Otello' by Verdi, an aria from Bach's Cantata, No. 211, and a group of songs in which she was accompanied by Walter Golde.

Brooklyn Conservatory Adds to Faculty

BROOKLYN, Dec. 20.—The Brooklyn Conservatory has recently made two additions to its faculty in the persons of Adolfo Betti and Judson House. Mr. Betti, formerly a member of the Flonzaley Quartet, will teach violin and chamber music. Mr. House, who is well known as a concert and operatic tenor, besides giving individual instruction in voice, will conduct the conservatory chorus.

Brooklyn Music School Faculty Members Give Concert

The second faculty recital of the Brooklyn Music School Settlement took place in its theatre on Nov. 29. The program was given by the Hazel Kranz group of dancers, William Hanley, violinist, and Sebastian Caratelli, flutist.

To Give Contrabass Scholarship

Greenwich House Music School, Enrique Caroselli, director, announces a scholarship for an advanced bass player. This scholarship also includes orchestra training. Appointments for auditions may be had upon request at the school.

N. Y. U. Orchestra Plays New Works

Two works had their first performances on Dec. 16 at the concert of New York University's Washington Square College String Orchestra and Chorus under Martin

Bernstein in the Education Auditorium. 'Four Pictures' for string orchestra by Erno Balogh was heard for the first time anywhere, and 'La Caccia,' a concerto for violin by Antonio Vivaldi, arranged by Mr. Bernstein from a manuscript in the Library of Congress, was presented for the first time in America.

New York Studios

Pupils from the studio of John Alan Houghton, teacher of singing, who have been fulfilling important engagements include Dorothy Maynor, soprano, who is touring the East and who will leave for a Coast-to-Coast tour of sixty-five concerts early in January. Bruce Matthai, baritone, gave a recital at the residence of Mrs. Joseph Harris in Baltimore on Nov. 25; Phoebe Ardley, mezzo-soprano, sang at a Sunday afternoon musicale at the residence of Mrs. Arthur Timson in New York on Nov. 24. Helen Ardelle, soprano, who recently moved to Atlanta, Ga., has been engaged as soloist in one of that city's important church choirs. Stewart Churchill, tenor, sang over WQXR and WNYC on Nov. 16 and 23, respectively. Vincent de Sola was accompanist for Miss Ardley, Mr. Matthai and Mr. Churchill.

Pupils of Carl M. Roeder, teacher of piano, were heard in a studio recital on the afternoon of Dec. 7. Irene and Roma Kantor opened the program with Bach's D Minor Concerto for two pianos. Jean Holthausen followed in works by Brahms and Fauré; Jack Seaman played a group by Chopin; Rosetta Goodkind, pieces by Bach-Liszt and Schumann; Clara Cash, works by Beethoven and Liszt; Miriam Woronoff, Bach's D Minor Toccata and Fugue arranged by Busoni; Lewis Hamvas, the Chopin F Minor Fantasia, and Doris Friedrichs, works by Ravel and Rachmaninoff.

Sylvan Breyn, American pianist, American pianist, formerly associated as coach and accompanist with the late Charles Dalmorès, French tenor, in Los Angeles, will open a studio in New York. Mr. Breyn has appeared in recital in leading cities of America, New Zealand and Australia, and is the contributor of an article on 'Piano Methods' in the 1940 volume of 'Music and the Dance in California'. Mr. Breyn has served as accompanist to Dalmorès, Antonio Sala and many other artists.

John Doane, teacher of singing, presented his pupils, Ruth Reynolds, mezzo-soprano, and Emerson Conzelman, tenor, in a joint recital in his studio on the evening of Dec. 6. The two artists joined in duets from Handel's 'Rodelinda' and the same composer's 'Hercules', and also offered song groups by Strauss, Marx, Schubert, Fauré, Barnett and others.

The Gerster-Gardini voice forum dedicated its program on Nov. 24 to Thanksgiving. Ishbel Mutch and Walter Golde were guest artists, together with artists of the Forum Concert Group. The Honorable Lambert Fairchild and Josephine Vila were guests of honor.

Recent studio activities of Edmund Zygmant, conductor and violinist, include an appearance as soloist in Vivaldi's A Minor Concerto with Emanuel Vardi, conducting. Mr. Vardi also conducted string orchestra arrangements of quartets by Dvorak and Ariadna Mikeshina, a member of Mr. Zygmant's conducting class, and Gdal Salesky's suite for strings. He was recently engaged as conductor of a string symphony composed of members of the Doctor's Orchestra.

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SEATTLE SCHOOLS GIVE CHRISTMAS CONCERTS

University of Washington Groups Aid Times Needy Fund—Foundation Sponsors Carol Program

SEATTLE, Dec. 16.—The fourth annual Christmas concert of the University of Washington Music School was given on Dec. 8. A beautiful program composed of Fantasias, religious and modern music was given by the Men's Glee Club, Band, Women's Glee, and the Symphony directed by Charles W. Lawrence, Walter Welke, August Werner and George Kirchner, respectively.

The concert, which is a benefit for the Seattle Times Needy Family Fund, attracted an immense audience to Johnson Hall. The sum of \$425 was added to the fund.

The annual Christmas carol concert of the Public Schools, sponsored by the Music and Art Foundation, was given on Dec. 15. 4,000 children participated and the Civil

Auditorium was crowded to the doors. Ethel Henson directed carol singing and special music was given by pupils from Garfield and Broadway High Schools and John Marshall Junior High School. Ruth Durham was general chairman with Mrs. Otis Floyd Lamson co-chairman.

N. D. B.

Varied Activities at Institute of Musical Art

The chorus of the Institute of Musical Art of the Juilliard School of Music broadcast a program of Christmas music over the Red Network of NBC on Dec. 7. It was also scheduled for another broadcast over the Mutual Network on Dec. 19. Margarette Price, Marjorie Mitchell, Jean Rosenblum and Ruth Goloven, pianists, and Wallace Shapiro, clarinetist, appeared on a students' program on Dec. 13. Lulu Vretos, Clara Cash, Jack Seaman, Miriam Woronoff and Lewis Hamvas, piano pupils of Carl M. Roeder, were heard in a student program on Dec. 12.

Frank Damrosch Memorial Concert

This concert was given at the Juilliard School under the auspices of the Alumni Association on the evening of Nov. 29. The program began with a concerto for flute and strings by Quantz with Frances Blaisdell as soloist. Following this, Bloch's Concerto Grosso for string orchestra with piano obbligato was given with Katherine Bacon as soloist. The concluding work was Mozart's Symphony No. 37, in G, conducted by Willem Willeke.

Roerich Academy Gives Faculty Recital

A faculty recital was given by the Roerich Academy of Fine Arts in the Carnegie Chamber Music Hall on the evening of Dec. 6. Those taking part were Carlos Salzedo and Marjorie Call Salzedo, harpists; Victor Andoaga, baritone; Jascha Herzog, violinist and Gwendolen Hale, soprano. Joseph Garnett accompanied Mr. Andoaga, S. Morgenstern, Miss Hale, and Curt Betzak, Mr. Herzog.

Juilliard Students Give Concert

Pupils of the Juilliard School of Music were heard in the second of a series of Tuesday afternoon recitals on Dec. 17. Those taking part included Margaret Fountain, violin, with Ruth Geiger at the piano; Jean Bryan, mezzo-soprano, with Herbert Melnick at the piano; Rolf Persinger, violinist, and Alberta Masiello, pianist.

Piano Teachers Congress Hold Meeting

The Piano Teachers Congress of New York held its monthly meeting on Dec. 5, in Steinway Hall. Mary C. Hoffman was the guest speaker. Her subject was 'The Demand for Popular Music'. Eleanor Bacon-Peck, a member of the congress gave the Studio Talk, speaking on 'Music Clubs as a Studio Asset'.

High School of Music and Art Offers Concerts

The musical forces of the High School of Music and Art of New York were to give the school's tenth semi-annual concert on Dec. 13 and to repeat the program on Dec. 4. Alexander Richter is conductor of the orchestra and Helen Clarke Moore of the chorus of the school.

Plan Sonata Recital Series

The Metropolitan Music School will present Eudice Shapiro, violinist, and Irene Jacobi, pianist, in a series of two sonata recitals for the benefit of the scholarship fund of the school in Carnegie Chamber Music Hall on Jan. 7 and 21. They will play classical as well as contemporary works.

Greenwich House Orchestra Heard

The orchestra of Greenwich House Music School, Enrique Caroselli, conductor, gave a concert in Greenwich House Auditorium on the evening of Dec. 18. Ruth Levin, soprano, a pupil of the school, was soloist in an aria from Veracini's 'Rodelinda'. Other works on the program included Corelli's Concerto Grosso, No. 8, a Romance by Sibelius, and Bach's 'Giant' Fugue.

Max Brand to Report On American Music Life

Austrian Composer Arrives in New York After Sojourn in Rio de Janeiro

Max Brand, Austrian composer and writer, arrived in the United States on Dec. 7. He is the composer and libret-



Max Brand

tist of 'Machinist Hopkins', an opera which was produced by over thirty of the leading European opera houses a decade ago. Mr. Brand's second opera, 'Requiem', had been scheduled for production by the Berlin Opera when Hitler took over in Germany. Living in Vienna thereafter, Mr. Brand attracted attention with a number of experimental films for which he was his own scenarist, composer and director. For the past fifteen months he has been living in Rio de Janeiro, composing and teaching. He enjoyed the friendship of Heitor Villa-Lobos, the Brazilian composer. Several of Mr. Brand's recent compositions were published and performed in Brazil during his stay there.

Mr. Brand comes to the United States with a commission from the Cultural and Educational Department of the Brazilian Government, to study and report on musical conditions in the United States and to promote the artistic exchange between the two countries. He will make his home in New York.

MacClain Pupils Active

Many artist-pupils of Marguerite Barr MacClain, teacher of singing in Philadelphia and New York, have been heard in various concerts and recitals during December. Philadelphia engagements included appearances for Nanette Marchand, soprano, in two costume recitals, featuring French songs, at the Art Alliance and Penn Athletic Club. Miss Marchand also was soloist in a Sibelius program with the Pennsylvania Symphony, Thaddeus Rich, conducting. Anne Pritchard, contralto, was another singer who was cordially received as soloist with the Pennsylvania Symphony, Guglielmo Sabatini, conducting. Virginia Lewis, Negro soprano and a pupil of Mrs. MacClain for many years, who was acclaimed as soloist with the Philadelphia Orchestra at the Dell this past Summer, was heard in a White House concert in Washington, D. C., and Robert Roecker, baritone, was a recent soloist at the Singers Club in New York, Charles Baker conducting.

Bronx House Symphony Plans Program

The Bronx House Music School Symphony was to give a special holiday program at the school on Dec. 22, at which Richard Hale was to appear as narrator in 'Peter and the Wolf' by Prokofieff.

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Dorothy Westra Sings

Dorothy Westra, soprano, and a pupil of Belle Julie Soudant, teacher of singing, gave a recital at the MacDowell Club on the evening of Dec. 10. Miss Westra was



Dorothy Westra

one of five artists chosen for presentation in the MacDowell Club auditorium as the result of the Club's annual Young Artists Contest. The artists were chosen from among ninety candidates competing. Miss Westra began her program with the concert aria 'Misera dove son', by Mozart, followed by four Lieder by Wolf, music by Fauré, Satie, Duparc, Griffes, Grinnell, Saminsky and Dunhill, and concluded her program with four compositions by Sibelius. John Ahlstrand was at the piano for Miss Westra.

Hans Barth Gives Lecture Course

PHILADELPHIA, Dec. 20.—The Music Teachers Forum and the Philadelphia Chapter of the National Guild of Piano Teachers presented Hans Barth in a series of lectures from Dec. 2 through Dec. 5, in the Presser Auditorium. The subjects of Mr. Barth's discourses were 'How to Gauge the Grade of a Piece', 'How to Make Technique Interesting', 'How to Become a Good Sight Reader', 'How to Memorize', 'How to Teach Pedaling', 'How to Cure Stage Fright', 'How to Secure More Pupils', 'How to Teach Technique'. Written questions and special problems presented by the members of the class were discussed at a daily "round table."

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Juilliard Opera Gives 'Magic Flute'

One of the Settings by Frederick J. Kiesler for the Juilliard Production of Mozart's 'Magic Flute'. Showing William Dean as the Speaker of the Temple; Louise Giachino as Pamina; Philip MacGregor as Sarastro, and Monas Harlan as Tamino



S. H. Gottscho

THE Opera Department of the Juilliard School of Music presented Mozart's 'The Magic Flute' as its first offering of the season in the school's auditorium on Dec. 11, 12, 13 and 14. As is the custom in these productions, the work was sung in English (utilizing Edward J. Dent's translation), by alternate casts. Albert Stoessel conducted the fine orchestra and Alfredo Valenti was responsible for the stage direction.

Perhaps the most newsworthy features of the presentation were the settings and costumes. The opera was divided into three acts instead of the original two and Frederick J. Kiesler designed the various sets with a minimum of folderol. Short stairways ran into both wings and to a late Eighteenth Century pavilion, up center. Changes were wrought by curtains and lighting effects on the cyclorama. The effects were half classic and half romantic.

The costuming of 'The Magic Flute' was the greatest departure from the traditional. Everyone but the Queen of the Night, her attendants and Papageno and his mate were in late Eighteenth Century attire, and if it seemed odd that these powdered wig aristocrats should sing to Isis and Osiris, it highlighted the allegory of Freemasonry that has bewildered Mozart lovers for years. Certainly it was easier to imagine Tamino as the Young Emperor Joseph, whom he is supposed to represent, than a Japanese Prince.

The singing throughout the performance was commendable, and there was some good characterization. Although the spoken dialogue, with a few exceptions, was rather stilted this may be laid as much to the painful translation as to the inexperience of the actors. 'The Magic Flute' remains more than these young people are prepared for. Vocally it is exceedingly difficult and dramatically it is a hard nut for even the most experienced artists to crack. Remembering this, there can be little but praise for the youthful students who gave sincere and serious effort to the project.

K.

The Alternate Casts

The Queen of the Night
Pamina... Estelle Hoffman and Louise Giachino
Papageno

Vivienne Simon and Biruta Ramoska
Ladies of Queen of the Night
Derna De Pamphilia, Dorothy Hartigan
and Mary Lehnerts; and Ruth Twyman,
Ramona Rockway and Lodema Legg

Genii of the Temple
Janet Burt, Elsa Grause and Mildred
Talbot; and Leah Weisman, Jean Cabbage
and Louise Beaman

Tamino
Davis Cunningham and Monas Harlan
Monostatos

Robert Harmon and Delbert Sterrett
Sarastro... Philip MacGregor and Stokely Gray
Papageno

William Gebhart and Clifford Haryuot
Speaker of the Temple

William Dean and Francis Barnard
Priests and Armed Men

Roger White, Lloyd Linder, Russell
Skitch, Robert Aldrich and Eugene Bon-
ham

MUSIC CLINIC MEETS
AT EASTMAN SCHOOLJunior and Senior Symphonies,
Choir and Band Are Heard
—Opera Scenes Sung

ROCHESTER, N. Y., Dec. 15.—The Eastman School of Music was host on Nov. 28, 29, and 30, to the New York State Music Association Clinic, the eighth in the annual series, entertaining 1,500 visitors, music instructors and high school students who are members of accredited bands, orchestras and choruses. Concerts were given each evening in the Eastman Theatre which were open to the public without tickets. The Eastman School Symphony Band, conducted by Frederick Fennell; the Eastman School Choir, Dr. Herman Genhart, conductor, and the Eastman School Senior Symphony, Dr. Howard Hanson, conductor, took part.

The Eastman School Junior Symphony, Dr. Paul White conducting, gave its first public concert of the season on Dec. 7, at the Eastman Theatre, before a large audience. In addition to the novelty of a Saturday matinee performance, brought about by the necessity of having two symphony orchestras this season, because of the school having so many qualified players, Dr. White also introduced the novelty of having the opening number on the program, Wagner's 'Meistersinger' Overture, conducted by Alexander Courage, a student in his conductors' class. Mr. Courage last Summer was a scholarship student in the master classes held in connection with Dr. Serge Koussevitzky's Berkshire Festival. Another performer on the matinee concert program was Robert Baustain, pianist, playing Cesar Franck's Symphonic Variations.

Balaban Conducts Opera

On Dec 10 and 11, at Kilbourn Hall, the Eastman School of Music opera department presented the first of its public performances this season. Emanuel Balaban, director of the department, and conductor of the two performances, selected Scene 2, Act II, of Charpentier's 'Louise', and the first two scenes of Act III of Mussorgsky's 'Boris Godunoff'. This program was the same on both evenings, but with changes in the performers. Catherine Bodler Rader and Gladys Apitsch played the accompaniments on two pianos. The cast for 'Boris' included Thelma Altman, Robert Speas, Mac Morgan and Melvin Bartell. For 'Louise' the casts were Martha Kennedy, Roberta Schlosser, King Bradburn, Jane Birkhead, Claudia Hnatkiv, Nadine Lindquist, Mary Niemann, Alice

Mack, Irene Lound, Elizabeth Smith, Dorothy Johnson, Richard Sheil, Louise Tobey, Geraldine Krause, Helen Walz, and Virginia Hand. The performances were smooth on both occasions; the hall was filled both times.

Maria Paradiso, soprano and graduate student of the Eastman School, gave a public recital in Kilbourn Hall on Dec. 12. Miss Paradiso, whose home is in Cleveland, holds the degree of Bachelor of Music, with Performer's Certificate in voice, and is a pupil of Nicholas Konraty. She is a dramatic soprano, has excellent command of voice technique, and sang a long and difficult program with ease and warmth of tone coloring. The audience enjoyed the recital and obtained a number of encores.

The Madrigal Singers, a choir of fourteen voices, whose members are students of the Eastman School of Music, and whose director is William Schempf, a graduate student of the school, gave its first public performance on Dec. 15, at Kilbourn Hall before a good-sized audience. The program, sung entirely without accompaniment, included many Christmas songs and early English Madrigals. The group made an excellent impression on its hearers, the tone quality of the singers being good, true to pitch, and their enunciation clear.

MARY ERTZ WILL

Pruever to Teach at N. Y. College
of Music

Dr. Julius Pruever, conductor of the Berlin Philharmonic from 1924 to 1933, professor at the Berlin Staatliche Hochschule für Musik, and first conductor and director of the Breslau Opera from 1914 to 1924, will give courses in score-reading, conducting and instrumentation for students, and special courses for orchestra musicians, at the New York College of Music. Among Dr. Pruever's pupils have been Herbert Sandberg, conductor of the Stockholm Opera; Antonia Brico, conductor; Mityslaw Mierschejewsky, former conductor of the Warsaw Opera; Bernard Heiden, composer and conductor; Felix Reinshagen, Swiss conductor; I. Jacoby, and Franz Steiner, German conductors; and Richard Mohaupt, composer, of New York.

Music Educators Meet in Pasadena

LOS ANGELES, Dec. 20.—The Southern District California-Western Music Educators Conference was held in Pasadena on Nov. 30 with Leslie P. Clausen as presiding officer. An address on 'Music and Mental Hygiene' was made by Dr. H. E. Chamberlain, chief of the Child Welfare Service of the State. A Nativity play with music by Katharine Kester and Lula Claire Parmley, director, was presented by the Pasadena Junior College. I. M. J.

JUILLIARD GRADUATES AND STUDENTS APPEAR

School Lists Early Season Concert Engagements in New York and Vicinity

The Juilliard Graduate School recently listed early season student engagements. Estelle Hoffman, soprano, of Newark, studying with Paul Reimers was heard in a joint recital with Norman Hollander, cellist, at the Educational Alliance in New York on Nov. 24. Mr. Hollander, a pupil of Willem Willeke, played at the Monday Afternoon Club of the National Music League in Passaic, N. J., recently.

Jean Browning, of St. Louis, studying with Florence Page Kimball, will appear as contralto soloist with the Summit, N. J., Choral Society on Dec. 17. Milton Rosenstock of Brooklyn, a pupil in conducting under Albert Stoessel, gave a clarinet recital at the Brooklyn Academy of Music on Dec. 8.

Constantine Gallinico will be solo pianist and accompanist in a joint recital with Manuel Baroumis, tenor, at the Civic Theatre in Chicago on Dec. 15. Betty Yokel gave an informal violin recital at the Jewish National Workers Alliance in Brooklyn recently. She is a pupil of Edouard Dethier. Josephine Silver, soprano, studying with Mme. Schoen-René, sang at the Lions Club in Red Bank, N. J., recently. She was also guest soloist at the Dutch Neck, N. J., Presbyterian Church. Vivienne Simon, studying with Charles Hackett, has a regular Thursday afternoon program on Station WNYC.

Juilliard graduates appearing in recital last month in New York included the two piano team of Dougherty and Ruzicka; Joseph Battista, pianist; Dorothy Minty, violinist; and Leah Effenbach, pianist. Faculty members giving recitals in New York included Josef Lhevinne, pianist, and Albert Spalding, violinist.

Clifford Menz, tenor, of Minneapolis, pupil of Charles Hackett is on tour in joint recitals with Suzanne Fisher. Estelle Hoffman, soprano, pupil of Paul Reimers, has been engaged by the Summit (N. J.) Oratorio Society for a Christmas program on Dec. 17. Gordon Dilworth of Huntington, N. Y., baritone, studying with Paul Reimers won the MacDowell Young Artists Contest and will be heard in recital in the club auditorium. Two other winners in the Contest are William Gephart, baritone, pupil of Francis Rogers, and Theodore Ullman, pianist. Mary Frances

Lehnerts, mezzo-soprano, studying with Florence Page Kimball was heard in recital in New York during November and December.

UNIVERSITY OF KANSAS SPONSORS MUSIC EVENTS

A Cappella Choir, Symphony and Quartet Appear — Argentinita and Ensemble Welcomed

LAWRENCE, KAN., Dec. 20.—Argentinita and her Spanish Dance Ensemble, including Pilar Lopez, Fredrico Rey, Rogelio Machado, pianist, and Carlos Montaya, guitarist, delighted a large audience in Hoch Auditorium on Nov. 18, the first event in the University of Kansas University Concert Course. Dean D. M. Swarthout is local manager.

The School of Fine Arts of the University of Kansas presented the sixty-sixth All-Musical Vespers, in Hoch Auditorium on Nov. 17. The University A Cappella Choir, Dean Swarthout, director, sang works of Muzichski-Tkach; C. Hubert H. Parry, Gretchaninoff, Walter Damrosch's 'An Abraham Lincoln Song', accompanied by the University Symphony, Karl Kuersteiner, conductor. Tchaikovsky's Quartet, Op. 11, was performed by Waldemar Gelth, Eugene Nininger, Karl Kuersteiner and Raymond Stuhl. Handel's 'Come, Ever-smiling Liberty', from 'Judas Macabaeus', was offered by Marie Wilkins, soprano; Joseph Wilkins, bass; G. Criss Simpson, organ, and Winifred Hill, piano. B. L.

PLAN ARTIST SERIES

Bauer and Others to Appear in Aid of Manhattan School of Music

The Manhattan School of Music, Janet D. Schenck, director, is sponsoring three artist concerts, the proceeds of which will be given to the school's scholarship fund.

Harold Bauer was to give the first concert of the series on Dec. 20, offering a Bach concerto program assisted by other soloists and the orchestra of the school under Hugo Kortschak. The works to be given include the 'Brandenburg' Concerto, No. 5, and the concerto for three pianos in D Minor. Assisting Mr. Bauer will be Harris Danziger, violin; David Balogh, flute; and Leander Dell'Anno and Leon Kushner, pianists.

Frances Hall and Rudolph Gruen will give a recital of two-piano music on Feb. 5, and Dora Zaslavsky and Oliver Edel, a recital of sonatas for cello and piano, on April 28.

Vocational Guidance Conference Held at William Woods College

FULTON, Mo., Dec. 18.—'Music as a Profession' was one of thirty-one separate professions and vocations given special study by more than 700 high school seniors from central Missouri who attended the William Woods College-Fulton Kiwanis Club Vocational Guidance Conference held at William Woods on Dec. 3. 'Music as a Profession' attracted some fifty of the students who were given the privilege of selecting any two of the subjects offered. William Meldrum, director of the Jameson Conservatory of Music, division of music and speech at William Woods College, was counselor to the students. The conference opened with addresses by Lloyd W. King, State of Missouri superintendent of schools, and Dr. F. C. Seamster, state director of vocational guidance in the department of education.

Orchestral and Choral Concerts at Minneapolis College of Music

MINNEAPOLIS, MINN., Dec. 16.—The second of the series of orchestral concerts at the Minneapolis College of Music will be given on Dec. 17. The college choir, under the baton of Peter D. Tkach, will give a program of Christmas music in the auditorium on Dec. 20. Mr. Tkach, head of the college music education and choral training departments, lectured at the Northwestern Ohio Teachers Association at Toledo on

Nov. 1, and at Rochester, Minn., on Nov. 15. Among prominent educators who have lectured before the student assemblies during the past month were Dean Joseph Schabert of St. Thomas College, Dr. Johan Storjohan Egilsrud, music critic of the Minneapolis Tribune, and Dr. John K. Sherman, music critic of the Minneapolis Star-Journal.

CORNELL COLLEGE MUSIC

Bonnet and Frijsch Heard—Budapest Quartet to Give Concert

MOUNT VERNON, Ia., Dec. 20.—A program the Budapest String Quartet on Jan. 21 will be the third of a Winter concert series at Cornell College. Artists who have appeared on the series are Joseph Bonnet, organist, who performed on Nov. 1 on the four-manual Kimball organ in the college chapel, bringing particular praise for his Bach Fantasia and Fugue; and Povla Frijsch, Danish soprano, on Nov. 15.

Two other important music events in the Cornell College calendar are 'The Messiah' at Christmas time and the annual May music festival. It will be the thirty-sixth year for Handel's Christmas music and the forty-third year of the music festival.

A request for informal organ concerts that originated in a men's dormitory, resulted in a series of vesper concerts by Eugene Devereaux, fellow of the American Guild of Organists and professor of organ in Cornell College. Designed as relaxation periods for Sunday afternoon, music for the recitals is of the lighter variety.

Artur Schnabel Teaching at Mannes Music School

Auditions for advanced students in piano for Artur Schnabel's class at the Mannes Music School began on Dec. 2. This is Mr. Schnabel's first association with any music school in the country. He will teach a series of twenty-five evening piano classes during January, February and March. It will be open to a limited number of advanced players and to non-performing students and listeners.

UNDERWOOD GETS POST AT MICHIGAN STATE

Former Director of Ward-Belmont Conservatory Named Director of Music at Mid-West College

LANSING, MICH., Dec. 17.—The new director of the department of music at Michigan State College is Roy Underwood, concert pianist, teacher, and formerly director of the Ward-Belmont Conservatory of Music at Nashville, Tenn.



Roy Underwood

Born in the mid-West, Mr. Underwood holds a Bachelor of Music degree from Bethany College in Kansas. Among his graduate studies have been two years with Mollie Margolies, now of the Chicago Musical College, and three years of fellowship study at the Juilliard Foundation in New York City, where he spent his first year under the late Oliver Denton, and his last two with Alexander Siloti, and where he studied composition with Wallingford Riegger and Rubin Goldmark, and conducting under Albert Stoessel. For two years he was a member of the faculty of the Alberti Studios in New York, and for four years was associate professor of piano in the School of Fine Arts at the University of Kansas.

Mr. Underwood has had wide experience as a concert pianist, as well as accompanist for eminent artists, including Rose Bampton, Kathryn Meisle, Frederick Jagel and Charles Hackett.

Rankin Engaged by N. J. College

JERSEY CITY, Dec. 20.—Mme. Adele Rankin, New York teacher of singing, and conductor of the Hudson County Civic Chorus, has been engaged as choral director by the New Jersey State Teachers College located in this city.

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PA 3/18

Holiday Jollity -at



Arthur Judson (Second from Left), Columbia Concerts President, with CBS Vice Presidents Edward Klauber (Left) and Mefford Runyon (Second from Right) and Ralph Colin, Attorney for Columbia Concerts



Paul Robeson and Dorothy Maynor Share a Laugh



Lawrence Evans (Left) Tries a Little Magic, Stealing the Thunder of Magician Robert Rinehart



Lotte Lehmann Radiates a Smile



Lansing Hatfield (Left) and Muriel Dickson, with Two Community Concerts Representatives, Eugene Alden and H. Craig Hutchinson (Right). That's Harriet Henders in the Background at Left



Assorted Sizes of 'Cellists: Gregor Piatigorsky (Right) and Joseph Schuster



Mrs. Cecelia Schultz, a Visiting Manager from Seattle



Mr. and Mrs. Emile Baume Watch the Fun



Igor Gorin and Charles Kullman Seem About to Break Into Song



Suzanne Sten with Her Accompanist, Leo Taubman



When Community Good Fellows and Girls Get Together They Make a Group Like This